SYLVIE'S LOVE

Screenplay by

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Blue Rev. (12/17/2018)
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DO NOT DUPLICATE

But that is love, to give away everything, to sacrifice everything, without the slightest desire to get anything in return.

-- Albert Camus

FADE IN:

1 INT./EXT. CONCERT HALL - NEW YORK CITY (1962) - MAGIC HOUR/NIGHT 1

CLOSEUP ornate elevator doors. SEE the elevator arrive on the first floor, the doors open and out steps a middle-aged black THEATER USHER. FOLLOW the Usher to the brass theater doors. The USHER opens the door and props it open. GUESTS begin to fill the frame and hand him their tickets as they enter. HEAR Nancy Wilson's "The Nearness Of You" begin.

2 EXT. CONCERT HALL - CLOSEUP A WHITE COUPLE 2

A WHITE COUPLE, in the foreground, leave the frame revealing SYLVIE PARKER, 28, a beautiful black woman wearing a Tiffany blue cocktail dress, with gloves and a georgette stole. She checks her tiny platinum watch as CONCERT-GOERS continue to enter the theater. END SONG.

3 INT. NYC RECORDING STUDIO - CONTROL BOOTH - NIGHT 3

SID SCHUUR, 35, stands over a RECORDING ENGINEER who sits at the faders. Sid leans in and presses the intercom.

SID
Alright guys -- let's take it from the head. *

4 INT. NYC RECORDING STUDIO - NIGHT - WIDE SHOT - THE DICKIE BREWSTER QUARTET 4

The piano player is DICKIE BREWSTER, 35, the leader of the band; the bass player, BUZZY WALCOTT, is 28 and slightly overweight with glasses; the 30-year-old light-skinned drummer is CHICO SWEETNEY; and the handsome tenor saxophone player is ROBERT HALLOWAY, 30. Robert lifts his sax to his mouth and begins to play B-LOVED (Pre-Recorded).

5 EXT. CONCERT HALL - NIGHT - CLOSEUP SYLVIE 5

She checks her watch again as CONCERT-GOERS enter the theater. SONG CONTINUES.

6 INT. NYC RECORDING STUDIO - NIGHT - CLOSEUP - ROBERT 6

Now deeply into his saxophone playing.

INTERCUT - CLOSEUPS OF: Sylvie in front of the CONCERT HALL/Robert in the STUDIO playing sax.

7 EXT. CONCERT HALL - NIGHT - CLOSEUP SYLVIE 7

Waiting in front of the concert hall. FADE MUSIC DOWN.

8 EXT. MR. JAY'S RECORD STORE, HARLEM (SUMMER 1957) - ESTABLISHING - DAY - ON A "HELP WANTED" SIGN IN THE WINDOW. 8

9 INT. MR. JAY'S RECORD STORE - DAY 9

The DOOR CHIMES as a CUSTOMER exits, MR. JAY, 55, turns on an old fan. A YOUNGER SYLVIE is behind the counter watching a TV that sits on top of another TV with a blank screen.

MR. JAY
See, there's nothin' wrong with this fan.

The fan stops. Mr. Jay switches it on and off several times.

MR. JAY (CONT'D)
Come on fan.

SYLVIE
Daddy, it's broken, that's why it was out on the street.

MR. JAY
That's what you said when I found that TV set you're watchin' too; and it had a perfect picture.

SYLVIE
And no sound...

MR. JAY
And what did I do?

MR. JAY (CONT'D)
Found another TV that only had sound.

SYLVIE
"Found another TV that only had sound."

MR. JAY (CONT'D)
That's called "ingenuity."

SYLVIE
That's called "cheap."

Mr. Jay waves her off as he turns off the top TV, sound comes from the bottom one; he turns that one off too.

MR. JAY
Sylvie, it's a beautiful summer day, wouldn't you rather be outside with Mona or something?

SYLVIE
No daddy, I wanna spend time with you.

Sylvie turns both TVs back on and gets lost in a program again. Mr. Jay shakes his head, and walks away.

10 INT. DICKIE'S APARTMENT - KITCHEN - BRONX, NY - DAY 10

CARMEN, Hispanic, 28, cooks a pan full of eggs.

CARMEN
(yelling)
Breakfast is "Soived!"

Carmen puts plates of ham and eggs on the table as a YOUNGER ROBERT files in with Chico and Buzzy and the three sit at the table. Dickie joins wearing a stocking cap. He kisses Carmen and pours a cup of coffee from the percolator. *

DICKIE
Gentlemen, Gentlemen -- Morning.

ROBERT
What time's the gig tonight?

DICKIE
Nine o'clock.

ROBERT
I need to find a record store and pick up Monk's new side; Newk is on it.

DICKIE
Who's the rest of the personnel?

ROBERT
Uh, Paul Chambers, Clark Terry...
(beat)
Chico -- Max Roach is on it.

CARMEN
(drinking coffee)
Nothing around here, but there're a bunch of record stores in Harlem... *

CHICO
Mind if I tag along? I need to cop me some new kicks. These soles are so thin if I stepped on a sandwich, I could feel the mayonnaise.

11 EXT. HARLEM STREET - DAY 11

Robert and Chico walk along the street window shopping, Chico twirls his drumsticks as a YOUNG LADY walks by.

CHICO
Great googa mooga -- look at all that sugah!
(follows after her)
(MORE)

CHICO (CONT'D)
How you doin'? You know the lighter the roast, the stronger the coffee?

12 EXT. MR. JAY'S RECORD STORE - DAY - ROBERT'S POV - SEE SYLVIE, behind the counter watching TV. 12

Robert watches her for a moment as she laughs at the TV and he smiles to himself before noticing a HELP WANTED SIGN in the window. He enters the store.

13 INT./EXT. MR. JAY'S RECORD STORE - DAY 13

As Robert enters, he snatches the help wanted sign from the window, and walks up to Sylvie, who is glued the TVs watching "The Goldbergs."

ROBERT
Excuse me Miss... Do you have Thelonious Monk's "Brilliant Corners"?

SYLVIE
(Not looking up; pointing at the racks)
Bebop section, between Charlie Mingus and James Moody.

ROBERT
Thanks.

Robert thumbs through the LPs, slides out Monk's "Brilliant Corners" then walks back over and sets it on the counter.

SYLVIE
That'll be three dollars.

ROBERT
Um -- how much is the discount if you work here?

SYLVIE *
We're not hiring. *

Robert holds up the "Help Wanted" sign.

SYLVIE (CONT'D) *
See... *
(sighs) *
My fiancé is away in Korea, and my *
mother won't allow television in *
the house, so I have to come here *
to daddy's store everyday to watch *
my shows until Lacy... *

ROBERT *
Your fiancé? *

Sylvie nods in agreement. *

SYLVIE
...gets home, and we get married, *
and I can finally have a tv of my *
own. *

Robert takes a pamphlet from a display case on top of the *
counter. *

SYLVIE (CONT'D)
But, my mother... Eunice Johnson, of the...

ROBERT
(reading the pamphlet)
“Eunice Johnson School of etiquette and manners?”

SYLVIE
Mm-hmm.

Robert leans back on the record shelf.

SYLVIE (CONT'D)
She has some of the finest young ladies, from the best families in Harlem, attend her school -- So, she has a certain image to uphold and therefore...
(MORE)

SYLVIE (CONT'D)
Doesn't want people to think that I'm here because daddy can't afford to hire help.
(beat)
So -- that's why we keep that sign in the window even though we don't need anyone.

MR. JAY (O.S.)
Sylvie?!

SYLVIE
(yelling)
Yes daddy?

MR. JAY
What's going on out there?!

SYLVIE
(screaming)
Just someone about the sign again.

Mr. Jay joins, and looks Robert up and down.

MR. JAY
What's your name boy?

ROBERT
Robert, Robert Halloway.

Mr. Jay grabs the sign from Robert and RIPS it in half.

MR. JAY
Well Robert Halloway you're hired. Come back tomorrow, ten a.m.
(to Sylvie)
Would you please find something to do with your summer 'sides watchin' those TV's all day?

Mr. Jay exits. Robert holds up the LP again.

ROBERT
So... um, how much is this with my discount?

14 EXT. BLUE MOROCCO NIGHT CLUB - NIGHT - PUBLICITY PHOTO OF THE QUARTET. 14

SEE PATRONS enter past a large guy wearing a turban.

15 INT. BLUE MOROCCO NIGHT CLUB - NIGHT 15

The guys perform B-BOP (Prerecorded). They play well, but don't look very polished.

16 INT. BLUE MOROCCO - BAR - NIGHT 16

After the show Robert and Dickie sit at the bar. SONNY, the bartender, wearing a blue fez, approaches.

DICKIE
Ay Sonny -- two J.W. Dants.

Sonny sits a glass in front of each guy and pours the shots.

SONNY
These are on the Countess.

DICKIE
Who, “Miss Ann” over there?

SONNY
Yeah.

Dickie tosses back his whiskey and gets up.

DICKIE
(to Robert)
C’mon.

17 INT. BLUE MOROCCO - COUNTESS'S TABLE - NIGHT 17

Dickie and Robert approach the COUNTESS, White, 45 and sophisticated, who sits alone at a table.

DICKIE
Hey, uh, thanks for the drinks. I’m Dickie Brewster, and this here’s Bobby Halloway.

COUNTESS
You guys really let go on that last one; it was quite impressive.
(extending a gloved hand)
Genevieve, but friends call me “Genie.”

DICKIE
(kissing her gloved hand)
Genie huh? Do you grant wishes too?

COUNTESS
Of course...
(slightly risqué)
...but only if you rub my lamp just right.

She lifts a cigarette to her mouth and Dickie lights it.

COUNTESS (CONT'D)
Do sit down.

The guys sit.

COUNTESS (CONT'D)
(to Robert)
So “B-flat,” you’re the genuine article aren’t you? I noticed you were playing quintuples in 5/4 time; what an innovative way to experiment with a non-common time signature.

ROBERT
Thanks.

COUNTESS
I’m having some friends over at my place on Friday night, sort of an impromptu jam session -- I’d love for you all to drop by.

Countess hands Robert a business card, but Dickie grabs it.

DICKIE
(standing)
We’ll be there.

ROBERT
(standing)
We actually have a late set on Friday.

COUNTESS
We’re a nocturnal bunch, I’m sure we’ll just be getting started.
(beat)
Well -- until then.

Dickie and Robert head back to the bar.

DICKIE
Man, do you know who that was?!
(beat)
That’s the “Countess von Bismarck.” She’s rumored to be the estranged Great-grand-daughter of Prince Otto von Bismarck “The Iron Chancellor.”

ROBERT
Yeah, she’s “a strange” alright.
(beat)
‘What an innovative way to experiment with a non-common time signature’? What a bunch of applesauce.

DICKIE
Well, she’s loaded and likes to sponsor young musicians; word is, you get with that chick -- doors start to open.

18 EXT. ROOFTOP “TAR BEACH” - DAY 18

Sylvie and her cousin MONA, 21, lay on a blanket on the roof sunbathing. Mona bops her head to MUSIC from a transistor radio.

MONA
Favorite song from a movie?

SYLVIE
“The Man That Got Away” from “A Star Is Born...” Favorite song from... Senior year of High School?

MONA
(thinking)
“C'est si bon” Eartha Kitt...
(mischievously)
Favorite song to... mess around to?

SYLVIE
I’m not answering that.

MONA
Mine is “My Sugar Is So Refined” Johnny Mercer.

SYLVIE
You know -- You’ll never get a good man to marry you, if you keep “messin’ aroun’” with every Tom, Dick and Harry you meet.

MONA
Speaking of “Dicks...” tell me about this new guy at the store, is he cute?

SYLVIE
I didn’t notice. *

19 INT. MR. JAY’S RECORD STORE - BASEMENT - DAY 19

Robert carries a big box, Mr. Jay holds the door for him, as he descends the stairs to the basement.

MR. JAY
This basement door is tricky; be careful not to shut it all the way, else you’ll be locked down here.

ROBERT
Yes sir.

MR. JAY
Just put that down over there.

Robert puts the box down.

MR. JAY (CONT'D)
So, what else you do Robert?

ROBERT
Play the sax.

MR. JAY
You don’t say? I used to be a sax-soff-fonnist myself... You ever hear of the “Scooty-Scooty Blues?”

ROBERT
I don’t think I know that one.

MR. JAY
(singing)
“T’was a long-legged beauty... gave me the Scooty-Scooty blues.” I wrote that, back in Orangeburg, South Cacki-Lacki; “Geechie Jay” that’s what they called me.
(beat)
Tenor or Alto?

ROBERT
Tenor.

MR. JAY
What kinda axe you swing?

ROBERT
I play a Selmer Super Action.

MR. JAY
Nice.
(beat)
I had me a Conn “New Wonder” with a Snakeskin case... I was a real “Honker” like Illinois Jacquet.

ROBERT
You still play?

MR. JAY
Naw, once I started a family, I gave that all up; this record store’s my only tie to music now.
(beat)
I tried to teach Sylvie, but she’s got it in her head that she’s gonna make TV shows one day. Can you imagine, a colored girl making TV shows?

Mr. Jay laughs, then coughs, then rubs his chest.

ROBERT
You okay?

MR. JAY
Yeah, just a little heartburn... one too many slices of “Streak-o-lean” for breakfast, nothing a little Bromo seltzer won’t cure.

20 EXT. UPPER EAST SIDE STREET - NIGHT 20

The GUYS walk to the Countess’s party.

ROBERT
Listen, I can’t stay too late.

DICKIE
What you got goin’?

CHICO
Bobby took a day job at a record store so he could put the make on this babe -- and she’s engaged.

ROBERT
I took it because we ain’t making no dough at the Blue Morocco.

Dickie stops in front of an elegant Beaux Arts townhouse.

DICKIE
Well, that’s all about to change.
(whistles)
This is it.

Dickie opens the door to a full blown party.

DICKIE (CONT'D)
Gentlemen, gentlemen -- We have arrived.

21 INT./EXT. COUNTESS'S MANSION - NIGHT - ON COUNTESS 21

Standing by the piano. The PIANO PLAYER begins the Bill Evans tune “Monicas Vals” (prerecorded). *

COUNTESS
(singing; in Swedish)
“Enkel, vacker, om ... och den paminner mig om hundratals dar Som jag varit med dig...”

The Countess is actually very good; she does a sexy little dance while she sings and Dickie digs it. When the piano player takes a solo, the Countess heads into the crowd and grabs Robert. First he resists but the crowd eggs him on and finally he straps on his saxophone and plays until the song ends and there is thunderous applause.

22 INT. COUNTESS'S MANSION - NIGHT - LATER 22

The last of the guests file out. Countess sits with Dickie on a sofa.

COUNTESS
So, who's your manager?

DICKIE
We don't have one... not yet.

COUNTESS
How much "Dust" is the Blue Morocco paying you for the summer?

DICKIE
Two hundred.

COUNTESS
Dollars? For the whole summer? See, a good manager would never let them pay you pennies for a Picasso, and that sax player of yours, he's the Demoiselles d'Avignon.
(beat)
Well, the first thing is, if you want to be New York musicians, you need to look the part.

Countess opens her purse and takes out a stack of hundreds.

COUNTESS (CONT'D)
Five hundred should cover new suits for the four of you.

Dickie reaches for the money, and the Countess pulls it away.

COUNTESS (CONT'D)
Uh, uh, uh -- not so fast. Next time someone asks who your manager is... What do you say?

DICKIE
You are?

The Countess hands Dickie the five hundreds.

COUNTESS
Attaboy.

The Countess takes back one of the hundreds.

DICKIE
Hey, what's the big idea?

COUNTESS
I get twenty percent.

23 INT./EXT. MR. JAY'S RECORD STORE - DAY 23

Mr. Jay tinkers with an electric fan as Sylvie fans herself * while watching tv. Mr. Jay plugs in the fan. *

MR. JAY
Alright, try it.

Sylvie turns on the fan. SEE a spark shoot out from the outlet. Mr. Jay jumps.

SYLVIE
DADDY! You almost got electrocuted.

Mr. Jay throws the fan in the garbage can.

MR. JAY
Once Robert's finished downstairs, go on and close up early; I'm gonna go find us an air conditioner.

Mr. Jay exits.

SYLVIE
(yelling after him)
Why don't you just buy one?!

CLOSEUP - RECORD PLAYER

SEE a 45 rpm Record drop with a label that reads: "See You Later, Alligator" - Bill Haley and His Comets. The Needle advances and falls down on the spinning disk.

BILL HALEY (on the record)
"Well, I saw my baby walkin'...
With another man today.
Well, I saw my baby walkin'
With another man today...
(beat)
"When I asked her what's the matter
-- This is what I heard her say..."

Sylvie starts to sing and dance around the store.

SYLVIE
(singing along)
"See you later alligator...
After 'while crocodile...."

24 INT. MR. JAY'S RECORD STORE - BASEMENT - DAY 24

Robert cuts and breaks down empty boxes in his tank top, he HEARS MUSIC coming from upstairs, puts the knife in his back pocket and heads up the stairs.

25 UPSTAIRS - CONTINUOUS 25

Sylvie still sings and dances around to the song.

SYLVIE
“See you later alligator...
After 'while crocodile.
Can't you see you're in my way now
Don't you know you cramp my style!”

When the record is over Robert, who stands leaning in the basement doorway, CLAPS at her performance.

SYLVIE (CONT'D)
OH! I was just... Daddy said we could close up early.

ROBERT
(chuckles)
Let me just finish up downstairs.

ROBERT starts down the stairs and SYLVIE FOLLOWS.

SYLVIE
I’ll help you.

ROBERT
Hey! Careful not to...

26 INT. MR. JAY’S RECORD STORE - BASEMENT - CONTINUOUS 26

The door shuts and locks. Robert takes out a pocket knife and tries the door; it doesn’t work.

SYLVIE
Shoot! Now we’re stuck down here ‘til daddy gets back.

Robert sits on the stairs and takes out a cigarette.

SYLVIE (CONT'D)
Can I have one?

Robert lights two, and hands her one as she sits down.

SYLVIE (CONT'D)
Hey, you have a “French light.”

ROBERT
A French what?

SYLVIE
A “French light,” it’s when you light a cigarette, and it only lights half way -- it’s supposed to mean you’re gonna fall in love.

ROBERT
Well, you have one too, so what’s that s’pose ‘ta mean?

SYLVIE
(sizing him up)
Daddy says you play the saxophone.

ROBERT
Yeah, I'm here with my band from Detroit for the summer, we're over at the Blue Morocco.

SYLVIE
Are you any good?

ROBERT
Depends on what you like; it's not Bill Haley and the Comets.

SYLVIE
Oh, I like all kinds of music. You have to, working in a record store and all -- you know, so you can suggest music to the customers...
(leans back to think)
For instance, you bought Monk's "Brilliant Corners" and you're a saxophone player, so, I'm guessin' you like Sonny Rollins, right?

ROBERT
Uh-huh.

SYLVIE
So, I would recommend his latest album "Way Out West," where he leads a trio with him on sax, and a bassist and a drummer; unless, of course, you have it already.

ROBERT
I don't.

SYLVIE
Well, it's a gasser and a must have for any real "Newk" fan.
(shrugs her shoulders)
See?

ROBERT
(impressed)
Yeah.
(beat)
So -- what about your fiancé, what kind of music does he like?

SYLVIE
(embarrassed to say)
...Little Richard.

They laugh, then stare at each other intently, without realizing it her hand is resting on his thigh. Robert raises his hand toward her face; it seems like they may kiss, but he simply removes a bobby pin from her hair. Robert stands and fiddles around with the lock... it opens.

27 EXT. MR. JAY'S RECORD STORE - DUSK 27

Sylvie locks up the store. Robert waits nearby.

SYLVIE
Oh, here...

Sylvie hands him Sonny Rollin's "Way Out West."

ROBERT
(takes it and looks at it)
Thanks, really.
(beat)
Listen, my band's playing tomorrow night at nine; I can put you on the guest list if you want?

SYLVIE
Can I bring my cousin?

ROBERT
Sure.

SYLVIE
Well -- see you tomorrow.

Sylvie begins to walk away.

ROBERT
Hey?

Sylvie turns around.

ROBERT (CONT'D)
See you later alligator...

Sylvie watches as Robert darts off down the street.

28 INT. BLUE MOROCCO - NIGHT 28

On stage is a White SAMMY DAVIS JR. IMPERSONATOR slinging a 45 Colt revolver and then holstering it. HEAR APPLAUSE.

WHITE SAMMY
Ladies and Gentlemen -- let's give a warm, Blue Morocco welcome to "The Dickie Brewster Quartet."

HEAR APPLAUSE. The GUYS take the stage wearing brand new suits, They begin B-BLUE (Prerecorded). THE Countess sits at a table with a MIDDLE-AGED WHITE GUY.

29 INT. BLUE MOROCCO - FRONT DOOR - NIGHT 29

Sylvie and Mona are led to their seats by the MAITRE D. One by one, THREE BURLESQUE GIRLS start to dance down the middle of the aisle and line up in front of the stage. Mona shimmies like the girls and Sylvie yanks her away by the arm. The band finishes B-BLUE (Prerecorded).

DICKIE
This next number is something we call “B-Loved.”

They begin B-LOVED (Prerecorded). Robert steps to the front and plays a beautiful melody. Sylvie and Mona are seated.

MONA
Is that him?

SYLVIE
Shhh.

Sylvie is instantly mesmerized by Robert’s playing.

INTERCUT between CLOSE-UPS of Sylvie and Robert throughout the song. The SONG ENDS and the AUDIENCE CLAPS, but Sylvie remains hypnotized for a moment before snapping out of her trance and clapping.

30 INT. BLUE MOROCCO - DRESSING ROOM - NIGHT 30

Robert and the guys pack up backstage after the show. Dickie combs down his hair and looks at his watch.

DICKIE
I think I can just about catch this Poker game 'round the corner.

ROBERT
Carmen's birthday is tomorrow -- don't gamble away all your extras.

The Countess enters with ANTOINE, French, 40.

COUNTESS
Guys, I'd like you to meet Monsieur Antoine Fournier.

ANTOINE
Hello gentlemen.

The guys all shake Antoine's hand.

COUNTESS
Antoine books several clubs in Paris; he's known as the Patron saint of America's Jazz expatriates.

ANTOINE
I'm hardly a Saint, but I do think you guys would be a hit in Paris; there are many American Negroes there, the French call them "Am-Am."

DICKIE
Shit, when "Am-Am" we leavin'?

ANTOINE
Well, as it happens, I have a spot I need to book in one month's time at Le Sous Sol, one of the top Jazz clubs in Paris.

ROBERT
We still have two months left on this gig.

COUNTESS
Leave that to me B-flat -- That's what managers are for.

31 INT. BLUE MOROCCO - NIGHT 31

Robert and Chico exit and into the main room.

ROBERT
How' we gonna go to Paris, man?! Dickie's still on parole; he's not even supposed to leave Detroit.
(beat)
And when did she become our manager?

CHICO
I don't know man; but I sure wouldn't mind meeting me some'a those "mad-uh-mwah-zells."
(beat)
Speaking of which...

SEE Sylvie and Mona approach.

ROBERT
(to Sylvie)
Hey, you came.

Mona clears her throat.

SYLVIE
Oh, this is my cousin Mona.

MONA
(curtsies)
Mona-lisa -- Like the paintin'.

ROBERT
Nice to meet you.

Chico elbows Robert as he stares at Mona.

ROBERT (CONT'D)
This here is...

CHICO
(interjecting)
Chicago Sweetney, at your service.

Chico kisses Mona's hand.

MONA
Charmed, I'm sure.

32 INT. BLUE MOROCCO - NIGHT 32

The four sit in a booth. Charlie Parker's "My Little Suede Shoes" comes on the jukebox. Chico stands, does a kick and turn and begins to Mambo.

CHICO
(dancing; to Mona)
Mambo?

Mona gets up and mambos away from the booth with Chico.

ROBERT
So, what's the verdict -- am I any good?

SYLVIE
Well, you were right... you're no "Bill Haley." But -- I do think you're about as good as any tenor I've ever heard, except for maybe John William Coltrane, but you're gaining on him.

ROBERT
I don't think I'll ever catch the 'Trane, but thank you.

The DANCERS are leaving for the night, as they pass the table CONNIE, the pretty one with bleach blonde hair leans in.

CONNIE
(to Robert)
We're all going around the corner to Freddie's if you want to stop by when you're done baby-sitting.

The DANCERS all giggle as they sashay out.

SYLVIE
Friend of yours?

ROBERT
Connie? We just work together...

Mona and Chico mambo by.

ROBERT (CONT'D)
Kinda like we do... only she's not engaged.

HEAR a SLOW SONG begin. Sylvie and Robert sit in silence. In the background the PORTER stacks chairs on the empty tables. Mona and Chico dance a little close for people who just met.

SYLVIE
It's late, I should go.

ROBERT
Well, before you do, may I have the pleasure of this dance Miss Johnson?

SYLVIE
I really shouldn't.

ROBERT
You mean to tell me you're gonna turn down a dance with the next "John Coltrane?"

Sylvie laughs and Robert stands and extends his hand. Sylvie takes it and stands and they exit to the dance floor.

33 MED. SHOT - SYLVIE AND ROBERT - NIGHT 33

Sylvie holds her arms out waltz-like, but Robert pulls her in close; she doesn't resist. They dance and gaze deeply into each other's eyes. THE MUSIC STOPS and the LIGHTS TURN ON. MIKKI, 40, the owner of the club, stands holding the unplugged jukebox cord.

MIKKI
You don't have to go home, but you can't stay here.

Mona and Chico quickly walk up to Robert and Sylvie.

CHICO
Hey man, me and uh... uh...

MONA
Mona.

CHICO
Yeah, we're gonna split.

MONA
Make sure she gets home okay.
(rushing out)
Call you tomorrow Sylvie.

SYLVIE
Mona?!

34 EXT. HARLEM STREET - NIGHT 34

Robert walks Sylvie to her house in Harlem.

SYLVIE *
So, have you listened to Brilliant * Corners yet? *

ROBERT *
Only about a hundred times. *

SYLVIE *
Do you know that the song "Ba-Lue- * Bolivar Ba-Lues-Are" is written * about Pannonica Koenigswarter? *
(beat) *
She's the lady who was with Charlie * Parker when he died. *

ROBERT
You know, I... I never met a girl who knew as much about music as you do.
(beat)
I bet the only thing you know more about than music, is television.

SYLVIE
Well, I've never met anyone who could play music like you.
(beat)
Tell me, what's the one thing you love most about it?

ROBERT
You just said it... playing it. I've never found anything that makes me feel the way I feel when I'm playing music; it's the only thing that matters, you know?

SYLVIE
Yeah.

A beat.

ROBERT
So, how'd you meet your fiancé?

SYLVIE
At a cotillion, at the Renaissance ballroom.

ROBERT
At a what?

SYLVIE
A cotillion: it's a formal ball, where debutantes are presented to society and introduced to young men from prominent families.

ROBERT
Ohhh. So, Lacy -- he's from one of those prominent families?

SYLVIE
Yeah, his father’s a doctor and has one of the most successful medical practices in the country; Negro or otherwise.

ROBERT
So not just prominent, but rich?

SYLVIE
Terribly. *

Sylvie stops in front of a BROWNSTONE. *

SYLVIE (CONT'D)
Well, thanks for walking me home.
(beat) *
You were really terrific tonight. *

Sylvie shakes Robert’s hand and starts up the stairs.

ROBERT
You know, where I’m from, when a fella walks a gal home from a date there’s usually a good night kiss involved.
(beat)
But, I guess this wasn’t really a date, huh?

SYLVIE
Well, no -- not officially.
(beat)
But, you did ask, and I came -- so, I guess it kinda was a date.

Robert leaps up the stairs. They kiss each other softly, then more passionately and lean against the doorway.

EUNICE(O.S.)
Sylvie?! Is that you?

Sylvie puts her finger to her mouth for Robert to be quiet.

SYLVIE
Yes, momma -- I’ll be right up.
(whispering)
See you tomorrow.

Sylvie enters her house. Robert stands watching her for a second before running off.

35 INT. JOHNSON BROWNSTONE - NIGHT - THROUGH THE WINDOW 35

Eunice watches Robert dart off down the street.

36 INT. MR. JAY'S RECORD STORE - DAY 36

Robert unpacks albums from a box while Sylvie finishes ringing up a CUSTOMER. The CUSTOMER pays and LEAVES.

ROBERT
Hey -- what are you doin' tonight?

HEAR DOOR CHIME. EUNICE JOHNSON, Sylvie's 50ish, stern looking, but beautiful mother enters.

SYLVIE
Hi momma.

Eunice looks over at Robert.

SYLVIE (CONT'D)
Mother, meet Robert Halloway; Robert, this is my mother, Eunice Johnson.

Robert wipes his hands on his pants and shakes her hand.

ROBERT
Pleasure to meet you Ma'am.

EUNICE
(shaking hands)
So, my husband tells me you're a musician... did you attend a conservatory?

ROBERT
No ma'am, I'm mostly self taught.

SYLVIE
Robert's really, really talented momma.

EUNICE
Is that so?
(beat)
Well, I do hope Mr. Johnson hasn't bored you with too many tales from his own music days.

ROBERT
Oh no, I like Mr. Jay's... I mean, Mr. Johnson's stories.
(beat)
Well, I should get back to work...

Robert picks up the box he was unpacking and carries it down to the basement. Eunice watches until he's out of sight.

EUNICE
You know dear, a lady should never lavish gushing praise on a young man, especially one who's beneath her station; it might give the wrong impression, and you wouldn't want to do that, would you?

SYLVIE
No ma'am. *

37 INT. MR. JAY'S RECORD STORE - LATER 37

Robert sweeps up as the last CUSTOMERS EXIT. Sylvie locks the door. Robert walks over carrying his broom and leans on it.

ROBERT
So I was about to ask you earlier, if you were busy tonight? I wanted to invite you to a...

SYLVIE
(interrupting)
Listen, Robert... What happened last night, was a mistake -- a momentary lapse in judgement and, well, it can't happen again, okay?

ROBERT
(reluctant smile)
Okay.

38 INT. APARTMENT BUILDING - HALLWAY - NIGHT 38

Mona and Sylvie reach the fourth floor of a walk-up building and Mona KNOCKS on a DOOR.

SYLVIE
Who's party is this again?

MONA
Didn't I tell you...? David Rockerfeller and Brooke Astor.

The DOOR SWINGS OPEN, Chico grabs Mona, kisses her and drags her into the apartment. Sylvie stands at the doorway alone. See Robert standing in the hallway talking to some PARTY GUESTS. He looks over and SEES Sylvie. She waves.

ROBERT
(to guests)
Excuse me.

Robert gives Sylvie another reluctant smile then walks in the opposite direction, into the apartment. Connie and the other DANCERS from the Blue Morocco arrive and bump Sylvie as they enter the apartment. Connie looks back and looks Sylvie up and down.

39 INT. DICKIE'S APARTMENT - LIVING ROOM - NIGHT 39

THE CROWD begins singing "Happy Birthday" as Dickie carries out a lit birthday cake and sits it on a table, Carmen blows out the candles. Sylvie joins Robert.

SYLVIE
Are you gonna give me the cold shoulder all night?

Robert doesn't respond.

SYLVIE (CONT'D)
Look, I came with Mona, I didn't know you'd be here.

ROBERT
Oh, so, if you knew I'd be here, you wouldn't have come?

SYLVIE
That's not what I meant.
(beat)
Look -- the bottom line is, you shouldn't have kissed me last night -- I'm engaged.

ROBERT
You don't have to keep reminding me that you're engaged, it's all you ever talk about -- which is a shame, because it's actually the least interesting thing about you.
(beat)
But, for the record, it wasn't just me doin' the kissin' last night.

Robert walks away. Carmen notices Sylvie and walks over.

CARMEN
Carmen Brewster.

SYLVIE
(shakes her hand)
Sylvie Johnson. Oh, happy birthday.

CARMEN
Thank you. So, how long have you and Robert been dating?

SYLVIE
Oh, we're just friends.

CARMEN
Oh, okay, well any friend of Robert's has got to be a friend of mine.

40 INT. DICKIE'S APARTMENT - LIVING ROOM - NIGHT 40

HEAR The Schoolboys' "Please Say You Want Me" a doo-wop ballad. Couples slow dance in the dark room; Mona and Chico, Carmen and Dickie are among them dancing. Robert stands at the doorway, Sylvie sits on a couch. A GUY asks Sylvie to dance and she shakes her head "No." Robert and Sylvie look at each other, then quickly turn away. Connie, joins Robert.

CONNIE
Someone paying you to keep that wall from falling down?

Robert looks over at Sylvie then grabs Connie's hand.

ROBERT
C'mon.

He leads Connie onto the floor and begins to dance with her. Connie moves Robert's hands off of her waist DOWN TO HER ASS, then LOOKS AT Sylvie. Sylvie tries hard not to watch, but can't control herself. Connie gives her a sly little smirk, just enough to push it over the edge. Sylvie gets up and walks over to Mona who is dancing and making out with Chico and taps her on the shoulder.

SYLVIE
Mona... let's go.

Mona keeps making out with Chico, not paying attention as Sylvie pokes her again.

SYLVIE (CONT'D)
Mona, I'm ready to leave.

Mona keeps kissing Chico. Sylvie, frustrated, EXITS THE ROOM. Robert notices her leaving.

41 EXT. BRONX STREET - MOMENTS LATER - NIGHT - FOLLOW SYLVIE 41

As she storms off down the street. Behind her, in the distance, SEE Robert exit the building and follow her.

ROBERT
Sylvie?!

Sylvie keeps walking as Robert follows a few paces behind.

ROBERT (CONT'D)
Where are you going?

SYLVIE
Home.

ROBERT
It's late, let me take you.

SYLVIE
No, thank you.

ROBERT
Can I ask you a question? If last night was such a mistake, then why'd you get so bent out of shape about me dancing with somebody else?

Sylvie STOPS walking and turns around.

SYLVIE
Because mistake or not, when a girl gets kissed by a guy, she'd like to think she's the only girl that particular guy has been kissing. So you carrying on with what's her face back there, didn't make me feel very special.

Robert catches up to her.

ROBERT
Well, the only reason I was "carryin' on" with her in the first place, is because you telling me that this was all a big mistake didn't exactly make me feel special either -- as a matter a fact, it made me feel pretty ordinary.

A beat.

SYLVIE
(considering his point)
Well, you're not... ordinary.
(beat)
You're one of the most ex-traordinary people I've ever met.

HEAR The Valentines "Don't Say Goodnight" echo in the street from the window of the party. They both look back at the window for a moment before...

ROBERT
You know, we never did get to finish our dance last night...

Robert holds his arms out waltz-like and she slowly walks closer to him. They begin a SLOW WALTZ to the song.

HIGH ANGLE - SYLVIE and ROBERT DANCING IN THE STREET. *

A41 INT. MR. JAY'S ROCORD STORE - DAY A41 *

Hear The Drifters "Fools Fall In Love." SERIES OF SHOTS of Sylvie and Robert working together at the store, becoming friends and getting to know each other. * * *

Sylvie and Robert watch “Our Miss Brooks” on television * together and Sylvie is very excited; Robert is more * enthusiastic about her reactions than the show itself. *

42 INT. JOHNSON BROWNSTONE - LIVINGROOM - DAY 42 *

Eunice demonstrates perfect posture on Sylvie, who has a book resting on top of her head as TEN YOUNG GIRLS sit watching.

EUNICE
Ears should be back and over the shoulders, while the chin remains parallel to the floor...
(whispering to Sylvie)
You have two new letters from Lacy.

SYLVIE
I saw them.

Eunice pushes Sylvie’s shoulders down.

EUNICE
Shoulders down and relaxed, rib cage elevated...
(whispering to Sylvie)
You’ve got a man, half way across the world who finds the time to write you letters the least you could do is read them.

SYLVIE
I've had something else on my mind.

EUNICE
Stomach pulled in and taut! Pelvis tucked in and tilted slightly forward.
(whispering)
Is that something else the reason you aren't wearing your engagement ring?

SYLVIE
I took it off last night and couldn't get it back on; my fingers must be swollen from the heat.

EUNICE
Then perhaps you should cool yourself down dear.
(to the class)
Weight rests on the center of the feet... those are the key foundations of perfect posture.

43 EXT. ROOFTOP "TAR BEACH" - DAY 43

Robert, Sylvie, Mona and Chico sit on a blanket on the roof in bathing suits. Mona rubs mineral oil on Chico's back.

MONA
Did anyone ever tell you, you look just like Harry Belafonte?

CHICO
DAY-OH!

MONA
Oooh... I like that.

CHICO
And I like that leopard swimsuit...

MONA
Thank you; the woman at Lerner's said it's the exact one Elizabeth Taylor has.

CHICO
You ain't gonna bite me now are you?

MONA
Not on purpose... Rawr.

Sylvie applies lotion and struggles to reach her back.

ROBERT
Here, um, let me...

Sylvie hands Robert the lotion and he applies it to her back. Mona looks at her over her sunglasses.

44 LATER THAT NIGHT 44

The four sit on the blanket listening to the radio.

CHICO
Hey, how come you don't just go to a real beach?

MONA
Because she's afraid of the ocean.

SYLVIE
MONA?!!!

MONA
(to Chico)
But you know -- even though there's no water...
(standing)
You can still go skinny-dippin'.

Mona takes Chico's hand and they run off. Robert and Sylvie share a bit of awkward silence while staring at the stars.

ROBERT
"It is not in the stars to hold our destiny, but in ourselves."

SYLVIE
Is that Shakespeare?

ROBERT
I don't know; maybe.
(beat)
It's something my mother used to say.

SYLVIE
Is she back in Detroit?

ROBERT
No, she passed away a couple of years back.

SYLVIE
I'm sorry.

ROBERT
She’s the reason I’m here, really. I always fantasized about being a musician, you know?
(MORE)

ROBERT (CONT'D)
But, after High School, reality set in and I took a job on the assembly line. But when my mother died, it made me realize that life is too short to waste time on things you don’t absolutely love... so, I quit the auto plant, joined a band, and the rest, as they say, is history.

SYLVIE
How do you know?
(beat)
If you love something; absolutely, I mean?

ROBERT
I don’t know -- I guess when it’s...
(beat)
...the only thing that matters.

Sylvie rubs her arms. Robert takes his sweater off.

ROBERT (CONT'D)
Here...

Robert puts his sweater around Sylvie’s shoulders. He leaves his arm around her. Sylvie looks at his arm then at him. They stare at each other, then kiss. They lay down and start to make-out. Things get hot and heavy. He puts his hand up her dress and starts to undo his belt buckle, but Sylvie sits up abruptly.

ROBERT (CONT'D)
What’s wrong?

SYLVIE
Nothing, I just...
(exhales)
...don’t want to do anything that I’ll regret.

ROBERT
I don’t want you to do that either.

SYLVIE
Well, the problem is... if we don’t do anything, I think I might regret that even more.

They stare at each other for a second before they kiss again and they lay down on the roof.

45 INT. JOHNSON BROWNSTONE - STAIRWAY - MORNING 45

Sylvie tiptoes up the stairs, holding her shoes in her hands. Eunice comes out of her room holding a yardstick.

EUNICE
Were you out with that boy from the store all night long?!

Sylvie doesn't answer. Eunice whacks her with the yardstick.

EUNICE (CONT'D)
Answer me!

SYLVIE
It won't happen again.

EUNICE
That's right it won't happen again, because I'm going to have your father fire him -- Today!

SYLVIE
Momma please don't.

EUNICE
I forbid you to see him again, you hear me?
(beat)
I really hope you didn't do anything stupid last night.

46 EXT. ROOFTOP - DUSK 46

Sylvie starts to hang a sheet on the clothes line, but then begins to dance with it instead as Mona joins.

MONA
Someone's in a good mood.
(beat)
Oh, my goodness... Look at me.

Sylvie guiltily looks away and starts to hang the sheet.

MONA (CONT'D)
You didn't?

SYLVIE
(smiles)
I did.

MONA
Tell me everything! How was it?

SYLVIE
It was...
(twirls around; grabs Mona)
"Extraordinary."

MONA
Damn! I've done it plenty of times, and it ain't never been "extra-ordinary."
(beat)
Extraordinary?

SYLVIE
(dreamy)
Yeah.

47 INT. BLUE MOROCCO - BAR - DAY 47

MIKKI the club owner sits at the bar thumbing through a magazine when the Countess enters the club. The place is closed and the chairs are still up on the tables. *

MIKKI
Miss Von Bismarck, to what do I owe the pleasure of this visit?

COUNTESS
I want to buy the quartet out of the rest of their contract.

MIKKI
I figured as much... the way you've been sniffing around those boys like a bitch in heat.

COUNTESS
On that note, shall we discuss this as bitches... or as ladies?

MIKKI
Well, that depends on how much you're willing to pay.

COUNTESS
They only have a few weeks left on their contract, but, I'll give you what you paid them for the entire summer.

MIKKI
Oh, it's gonna cost a lot more than that -- but I'm sure we can work something out.

Mikki places her hand on the Countess's hand on the bar.

COUNTESS
So... bitches it is.

48 INT. DICKIE'S APARTMENT - KITCHEN - DAY 48

Robert hangs up the telephone as Chico enters the kitchen and opens the refrigerator.

CHICO
Hey man, ain't you 'spose ta be slavin' at the wax museum?

ROBERT
I was, but that was just Mr. Jay, he said he had to let me go.

AT THAT MOMENT Dickie enters the kitchen.

DICKIE
That's it! The Countess got us out of our contract!
(beat)
We're headin' to Paris at the end of the month! I'm gonna go tell Carmen.
(singing; as he exits)
"Frère Jacques, frère Jacques, Dormez-vous? Dormez-vous?"

Dickie exits. Robert has a worried look on his face.

49 INT. JOHNSON BROWNSTONE - LIVING ROOM - DAY 49

Eunice, demonstrates on Sylvie, who stands with a book on top of her head as the DAINTY YOUNG GIRLS sit watching.

EUNICE
(circling Sylvie)
To walk gracefully, one must... Glide smoothly -- holding one's head high...

Sylvie, begins to walk across the room. She is sweating.

EUNICE (CONT'D)
Remain vertical from the hips up, swinging out from the hips smoothly... while pointing the feet in a straight line.

Sylvie reaches the end of the room and turns around, the book slides off of her head and SHE FAINTS. The GIRLS gasp.

50 INT. JOHNSON BROWNSTONE - SYLVIE'S BEDROOM - LATER 50

Sylvie lays in bed with a thermometer in her mouth, Eunice stands in the doorway. DR. MAURICE PARKER, Lacy's dad, glasses and a kind face, sits on the bed taking her blood pressure. He removes the stethoscope from his ears.

DR. PARKER
Your blood pressure's a bit low.
(beat)
Eunice, may I trouble you for a glass of water?

EUNICE
Sure.

As Eunice leaves the room, Dr. Parker removes the thermometer from Sylvie's mouth and reads it.

DR. PARKER
And... your temperature's 99.6, which is a little high, but, not exactly a fever. I'd say it's most likely a mild case of heatstroke.

SYLVIE
Thank you Dr. Parker.

DR. PARKER
You're going to be my daughter-in-law soon, you'll have to start calling me "Dad".

A50 INT. JOHNSON BROWNSTONE - LIVING ROOM - DAY A50

Eunice starts up the stair holding a glass of water as the phone rings. She picks it up.

B50 INT. DICKIE'S APARTMENT - KITCHEN - DAY B50

SEE Robert on the phone.

ROBERT
Hello, may I speak to Sylvie please?

C50 INT. JOHNSON BROWNSTONE - LIVING ROOM - DAY C50

Eunice listens for a second and then hangs up the phone.

51 INT. JOHNSON BROWNSTONE - SYLVIE'S BEDROOM - NIGHT 51

Sylvie lays in bed, wide awake. On top of the night stand are several unopened letters. HEAR FAINT SOLO SAX B-LOVED (Prerecorded) coming from outside. She stands and looks out of the window. SEE Robert down on the street, standing and softly blowing his sax like the Pied Piper. Sylvie waves to him and holds her finger to her mouth for him to stop playing.

52 EXT. JOHNSON BROWNSTONE - NIGHT 52

SEE Robert close his saxophone case as Sylvie comes outside, runs down the stairs and into his arms and kisses him.

SYLVIE
Robert, what if my mother heard you.

ROBERT
I don't care if she does hear me; I had to do something -- I've been trying to call you ever since I got * fired, but she keeps hangin' up on * me.
(beat)
(MORE)

ROBERT (CONT'D)
I have something really important to tell you...
(MORE)

ROBERT (CONT'D)
(beat)
I'm leaving.

SYLVIE
What, when?

ROBERT
The band got offered a gig at one of the best clubs in Paris and we're leaving in two weeks. That's why I had to see you... *
(beat)
Come with me.

SYLVIE
To Paris?
(beat)
Robert I can't go to Paris with you...

ROBERT
Why not?

SYLVIE
We hardly know each other; what if things don't work out between us?

ROBERT
That won't happen.

SYLVIE
How do you know that?

ROBERT
Because the only thing that matters... *

SYLVIE *
(finishing his sentence) *
...is us. *

ROBERT
Just promise me you'll think about it?

SYLVIE
Robert...

ROBERT
Promise me.

SYLVIE
Okay, I'll think about it.
(looks up at her window)
(MORE)

SYLVIE (CONT'D)
Now, you really should go before my mother sees you.

He picks up his sax case and darts down the street.

ROBERT
(yelling back)
See you later alligator!

A52 INT./EXT. BATHROOM - DAY A52

Sylvie is on her knees, HUGGING THE TOILET BOWL, THROWING UP. Eunice KNOCKS on the door.

EUNICE (O.S.)
Sylvie, you okay?

B52 HALLWAY OUTSIDE OF BATHROOM - SAME B52

Eunice stands outside the bathroom with Mona.

EUNICE
Sweetie, Mona's here.

Sylvie cracks the door and lets Mona in.

INSIDE

Sylvie throws up again and Mona rushes over and holds her hair back for her.

MONA
How long have you been sick?

SYLVIE
Well, I fainted last month and Dr. Parker said it was probably just heat stroke... But I haven't been feeling so good.

MONA
Last month? Sylvie, when's the last time you got your period?

SYLVIE
I... can't remember. *

MONA
(looks back at the door; whispering)
Did you use anything when the two of you...?

Sylvie shakes her head "No."

MONA (CONT'D)
Sylvie -- do you think you might be...? *

Sylvie sits on the floor against the wall and rests her arm on the toilet seat.

SYLVIE
(sighs)
Yeah. *

Mona sits on the edge of the tub.

MONA
You've gotta tell Robert.

53 OMITTED 53 *

54 EXT. DICKIE'S APARTMENT BUILDING - (FEW DAYS LATER) - DAY 54

Chico loads suitcases into the trunk of a car. Robert smokes and nervously looks at his watch. Dickie puts his suitcase into the OTHER car.

DICKIE
Plane leaves in an hour -- we'd better get a move on.

Robert puts his cigarette out. Everyone gets into the cars and as they start to drive off -- HEAR A CAR HONK its HORN. Sylvie and Mona drive up.

Chico stops the car and Robert gets out. Sylvie gets out of Mona's car and her and Robert meet in the middle of the street and he hugs her tightly.

ROBERT
I almost thought you weren't coming.
(beat)
Let me get your suitcase...

Robert starts toward Mona's car.

SYLVIE
Robert...

Robert turns around. Sylvie gives him a sad smile.

ROBERT
There isn't any suitcase is there?

SYLVIE
No, but... I couldn't let you leave without saying goodbye and letting you know that I...
(pause)
...think you really could be the next John Coltrane. *

ROBERT
And what are you gonna be?

SYLVIE
Your number one fan.

CHICO
Bobby we gotta go, or we're gonna miss our plane.

THEY HUG each other.

ROBERT
(whispers in her ear)
See you later alligator.

Robert reluctantly lets go, runs off and gets into the car. Sylvie watches as the car drives away.

SYLVIE
(under her breath)
After a while crocodile.

54A HIGH ANGLE SHOT - ROBERT DRIVING AWAY/SYLVIE STANDING IN THE STREET 54A

55 EXT. CONCERT HALL - 1962 - NIGHT 55

Older Sylvie stands in front of the theater alone. She looks at her watch again. The usher starts to close the door.

SYLVIE
(to usher)
Is the concert starting?

USHER
You have about ten minutes.

SYLVIE
Mona... where are you?

56 INT. RECORDING STUDIO - CONTROL ROOM - NIGHT - ON SID SCHUH 56

Listening to the playback. HEAR B-LOVED (prerecorded edit) The Countess is in the booth with Sid and the engineer. END SONG. Sid presses the intercom.

SID
I think we got it; really great work today guys.

BAND MEMBERS
(through the intercom)
Thanks Sid/Yeah/Thanks/Okay.

57 INT. RECORDING STUDIO - LATER - NIGHT 57

As Robert packs up his sax, Dickie walks over from the piano.

DICKIE
You really blew your heart out today. A lot of cats can play the notes on the page. But, when you start to share your pain and anguish, ‘til you’d have to break down and cry, or kill a muh’fucka if you ain’t let it out through your horn... Well, then you’re really sayin’ something.

ROBERT
Did it seem a little loose? Maybe I need to be more in control when it goes to that “sharp nine.”

DICKIE
Man, I don’t want you to be in control -- I’m in control; Ya dig?

ROBERT
Yeah, I dig what you’re sayin’.

Chico joins, and puts his arm around Robert.

CHICO
Seemed like you were kinda blue on that last take.

DICKIE
Blue? Shit, muh'fucka was every color in the rainbow on that cut; cat even had some lilac up on it.

CHICO
You wanna grab a taste?

ROBERT
No man, I'm gonna head back to the hotel and go over a couple'f parts for the session tomorrow.

DICKIE
Just don't overthink it, man.

The BAND heads out of the studio.

DICKIE (CONT'D)
I wanna see some more of that Magenta, Ecru, Chartreuse,
(beat)
Periwinkle...

A57 EXT. RECORDING STUDIO BUILDING - NIGHT A57

Robert exits the studio building, carrying his sax case.

58 EXT. CONCERT HALL - NEW YORK CITY - NIGHT 58

Sylvie looks at her watch, then starts into the theater as Robert walks by. She does a double-take.

SYLVIE
Robert? Robert Halloway?!

Robert stops, turns around.

SYLVIE (CONT'D)
My goodness, why, you haven't changed one bit.

ROBERT
(playfully)
Maybe not on the outside.

Robert walks over and he and Sylvie kiss each other hello on the cheek.

SYLVIE
What are you doing in New York?

ROBERT
Recording an album.

SYLVIE
Oh Robert, that’s so great, congratulations.

ROBERT
And what are you up to?

SYLVIE
Well, I’m supposed to be going to this concert with my cousin Mona; you remember Mona, right?

ROBERT
Mona-Lisa, yes, how is she?

SYLVIE
She’s fine, but I’m afraid she’s stood me up.

The usher unlatches the door to close it.

USHER
The show’s about to start.

ROBERT
Looks like you’d better get inside.

SYLVIE
It really was great to see you.

Sylvie starts into the theater. Sylvie looks down at her two tickets then turns back to Robert.

SYLVIE (CONT'D)
Robert?

Robert, who has just started to walk away, turns around.

SYLVIE (CONT'D)
Do... you like Nancy Wilson?

59 INT. CONCERT HALL - NIGHT 59

Robert and Sylvie sit waiting for the concert to begin. The house lights go dark, and the stage lights go on as the BAND walks out onto the stage.

ANNOUNCER (O.S.)
Ladies and Gentlemen please welcome to the stage, Miss Nancy Wilson!

HEAR APPLAUSE as Nancy Wilson takes the stage and performs “All My Tomorrows.” Robert and Sylvie clap, and Robert notices Sylvie’s wedding ring. Sylvie stares at Robert’s handsome profile and smiles. Throughout the song Sylvie continues to stare at Robert, and Robert stares back at her, it’s obvious they still have feelings for each other. FADE SONG.

60 EXT. CONCERT HALL - LATER THAT NIGHT 60

AUDIENCE exits the theater; Robert and Sylvie are among them.

SYLVIE
So...

ROBERT
So...
(beat)
Shall we grab a drink?

SYLVIE
After all those love songs, I’m not sure that’s such a good idea.

ROBERT
Don’t worry, I’ll be on my best behavior.

SYLVIE
Huh well, you’re not the one I’m worried about.

ROBERT
Well, then I guess this is goodbye... again.

SYLVIE
Yeah.

Sylvie holds up her hand and a TAXI PULLS UP. Robert opens the door for her.

SYLVIE (CONT'D)
I'm going uptown, is there somewhere I can drop you?

ROBERT
No, I'm just around the corner at the Plaza.

Sylvie gets into the cab and Robert closes the door.

SYLVIE
You know, it just dawned on me, this might possibly be the last time I get to see you without having to buy a ticket.

ROBERT
Imagine that.

Sylvie waves as the cab drives away. Robert watches for a moment before snapping out of it and walking away.

61 INT. TAXI - SAME 61

Sylvie looks back at Robert through the window.

62 INT. PLAZA HOTEL - ROBERT'S ROOM - NIGHT 62

Robert sits on the edge of the bed, on the phone.

ROBERT
Room service?
(reading from a menu)
I'll have the Monte Cristo sandwich... any way to get pommes fri... I mean French fries, instead of potato chips? Great.

Robert hangs up the phone and picks up his sax, he noodles around on it for a while before HEARING a KNOCK at the door. He puts down his sax down on a chair and stands.

ROBERT (CONT'D)
That was fast.

Robert opens the door to find Sylvie standing.

SYLVIE
You know, where I'm from, when a gal asks a fella on a date there's usually a goodnight kiss involved.

Robert grabs Sylvie and kisses her. They make-out furiously, Sylvie kicks the door shut and they peel each other's clothes off, throwing them on the floor, as they make their way to the bed. They slow down and make five years worth of love.

63 INT. PLAZA HOTEL - ROBERT'S ROOM - LATER THAT NIGHT 63

Sylvie and Robert sit up in bed, under the covers, sharing the Monte Cristo sandwich Robert ordered from room service.

ROBERT
The French have a word for this... "Retrouvailles."

SYLVIE
"Retro-vi?"

ROBERT
Yeah. It means "The joy of meeting again after a long time."

Robert kisses her hand, then looks at her.

ROBERT (CONT'D)
We're about to start a tour of the country to promote the album, come with me and we can pick right back up where we left off.

SYLVIE
Unfortunately, I can't do that.

ROBERT
Because of him?

SYLVIE
No...

Sylvie reaches over into her clutch and pulls out a photo.

SYLVIE (CONT'D)
Because of her.

ROBERT
(taking the photo)
Ah... the sauce thickens.
(looks at it)
What's her name?

SYLVIE
Michelle.

ROBERT
She's beautiful.

Robert hands the photo back and puts on his boxers. He stands and walks across the hotel room to the wet bar.

ROBERT (CONT'D)
(to an imaginary person)
Bartender, I'll have another...

Robert pours himself a whiskey and gestures with the bottle to Sylvie -- Sylvie shakes her head "No" as she sits up and fastens her bra and starts to put her slip back on.

SYLVIE
So -- there isn't a Mrs. Halloway in Paris somewhere, running around the Champs-Élysées?

Robert leans against the bar with his drink.

ROBERT
No -- as it turns out, you're a tough act to follow.
(beat)
'Sides, I'm always on the road, which doesn't exactly make me the marrying kind.

Sylvie walks over to him, and takes a sip of his drink.

SYLVIE
Doesn't that get lonely?

ROBERT
Everybody gets lonely; that's why there are so many songs about it.

She sits the whiskey down, and kisses Robert softly on the mouth. She kisses his chest, then his neck...

ROBERT (CONT'D)
Shouldn't you be getting home? The concert ended hours ago.

SYLVIE
Well, my parents are watching Michelle tonight and Lacy's away on business so, I guess that means you're stuck with me.

Sylvie puts her arms around his neck.

SYLVIE (CONT'D)
What do you wanna do about it?

A strong lingering gaze draws them back into a passionate kiss, Robert lifts her up and carries her back to the bed.

64 INT. WNAT-TV STATION - TELEPHONE SWITCHBOARD ROOM - DAY 64

Sylvie sits in front of a PBX switchboard wearing a headset, patching calls along with TWO WHITE WOMEN.

SYLVIE
(answering a call)
WNAT Television... Mr. Schiller?
Certainly.

Sylvie pulls out a PBX cord and patches the call. ANOTHER RING...

SYLVIE (CONT'D)
WNAT Television... Kate Spencer?
Who may I say is calling?

WOMAN'S VOICE (THROUGH PHONE)
Beverly Marshall, I'm calling about
the Assistant to Producer position,
for Bon Appetit with Lucy Wolper?

SYLVIE
One moment please.

Sylvie patches the call, then scribbles the name "Kate Spencer" on a piece of paper.

65 INT. PARKER HOME - LIVING HOME - CONTINUOUS 65

HEAR PHONE RING. Sylvie reaches the bottom of the stairs and picks up the phone.

SYLVIE
Hello?

66 INT. PHONE BOOTH - NIGHT 66

LACY PARKER, 30, white collar black guy, stands in a phone booth. In the background SEE a STRIPPER on stage.

LACY
Hey.

DAN EVANS, 40, bangs on the phone booth window, Lacy covers the mouthpiece and opens the door, Dan hands him a drink.

INTERCUT - Sylvie & Lacy ON PHONE

SYLVIE
Will you be home soon?

LACY
No, it's gonna be a late night,
I've gotta butter up Dan Evans and
try to get this account.

SYLVIE
Well, should I leave a plate out
for you?

A STRIPPER walks by.

LACY
(distracted)
No, I'll just grab something downtown -- don't wait up.

Lacy hangs up and chases after the woman. Sylvie hangs up, gets into bed and grabs a book from her night stand.

67 INT. PARKER HOME - LIVING ROOM - MORNING 67

Sylvie vacuums the living room while Michelle sits on the couch holding "Lamb Chop" a popular kids TV puppet and watching "The Shari Lewis Show" on TV. HEAR the PHONE RING. Sylvie stops the vacuum and answers the phone.

A67 INT. SOUTHERN REGIONAL COUNCIL OFFICE, GEORGIA - DAY A67

Mona sits on the edge of a desk, with TWO YOUNG WOMEN (One Black, One White) on the phone at desks behind her.

INTERCUT - SYLVIE/MONA

SYLVIE
Hello?

MONA
Hey kiddo.

SYLVIE
Hey Mo. What happened the other night?

OPERATOR (VO)
Please deposit twenty-five cents for the next ten minutes please...

SYLVIE
Where are you?

MONA
Atlanta. *

SYLVIE
Georgia?! *

MONA
Yep -- that's why I couldn't make it on Friday. *
(MORE)

MONA (CONT'D)
We’ve expanded the voter education project into Southwest Georgia and your’s truly was tapped to be the representative from CORE, so I had to leave right after work on Friday.

SYLVIE *
Georgia? Well, when are you coming *
back? *

MONA
It looks like I'll be here at least *
through the summer.
(beat)
Anyway, that's why I couldn't make *
it on Friday -- I'm sorry you had *
to go alone. *

SYLVIE
Actually, I didn't go alone... *

Sylvie begins to wrap up the vacuum cleaner chord.

SYLVIE (CONT'D)
(nonchalantly)
...I went with Robert.

MONA
WHAT?! "Robert" Robert?!

SYLVIE
Mm-hm.

Sylvie looks over at Michelle watching TV, then DRAGS the phone off to the side.

SYLVIE (CONT'D)
I was waiting for you outside of the theater and he just... walked by -- out of the blue.

MONA
And?

SYLVIE
And I asked if he wanted to come to the concert with me... and he did. And then afterwards, he asked if I wanted to have a drink with him, and I said that I didn't think that was such a good idea, so I got in a cab and left.

MONA
(disappointed)
And that was it?

Sylvie lights a cigarette.

SYLVIE
(exhaling)
Well...
(beat)
(MORE)

SYLVIE (CONT'D)
See, before I left, he told me he was staying at the Plaza hotel, so, I got to thinking and... I told the cab driver to turn around and take me there.

MONA
You didn't?!

SYLVIE
I did.

MONA
But the two of you didn't...?

SYLVIE
We did.

MONA
What?!

SYLVIE
Look, it was a one-time thing; he's going out on the road, I'll probably never see him again.

MONA
Did you tell him about Michelle?

SYLVIE
No, I did show him a photograph though; he said she was beautiful.

MONA
Wow... I wonder how Chico's doin'.

68 INT. KATE SPENCER'S OFFICE - DAY 68

SYLVIE is led into the office by EVELYN, secretary to: KATE SPENCER, African-American, thirty-five and sophisticated, who sits behind the desk as Sylvie enters.

KATE
(extends her hand)
Kate Spencer.

SYLVIE
(shaking)
Sylvia Parker.

Kate sits, so does Sylvie. Kate looks over Sylvie's resume.

KATE
So, you're a part-time switchboard operator... Have you ever worked in production?

SYLVIE
No, I haven't.

KATE
Are you familiar with the "Lucy Wolper Cooking Show?"

SYLVIE
Yes, ma'am -- I am.

KATE
(not looking up)
Are you married? Any kids?

SYLVIE
Yes ma'am -- both.

KATE
Producer's assistants work long hours, generally speaking, it's not the best job for a housewife.

SYLVIE
Long hours, huh? I guess that's code for: The producer would rather you hire a gal who doesn't mind being chased around his office all night long? Well, thank you for your time.

Sylvie stands, and begins to exit.

KATE
Are you quite finished?

Sylvie stops, with her back turned to Kate.

KATE (CONT'D)
"I" am the producer of the Lucy Wolper cooking show; so you'd be working for me. And I assure you, I have no desire to chase you around my office all night, so why don't you sit back down and tell me why I should hire someone with absolutely no experience to be my assistant?

Sylvie collects herself, and slowly turns around.

SYLVIE
Well, because... until five seconds ago, I didn't even know there existed a Negro woman television producer, and all my life, that is all I've ever wanted to be. *

69 INT. PARKER HOME - NIGHT 69

Sylvie comes home in a great mood.

SYLVIE
You won't believe what happened to me today...

Lacy grabs her and kisses her.

LACY
That makes two of us -- Dan Evans called, I got the account! He wants to get together and discuss the details, so he and his wife are coming over for dinner tomorrow night.

SYLVIE
Here? Tomorrow night?!

LACY
Yeah.

SYLVIE
Lacy, I was about to tell you, I'm starting a new position at the station tomorrow, as a producer's assistant; I won't have time to cook -- can't you make it for another night?

LACY
They've already confirmed and your mother's watching Michelle. It's not until 8 o'clock; just throw something together.

70 INT. LUCY WOLPER SET - DAY 70

Sylvie arrives for work. Kate is busy setting up.

KATE
Good, you're early.

Kate hands Sylvie a list.

KATE (CONT'D)
You'll need to go to Melman's on 14th for the meat; we need a blade cut rib roast and don't let them give you anything frozen -- we don't have time to defrost. Here's a ten, get receipts for everything. Well, what are you waiting for?

71 LATER THAT MORNING 71

Sylvie joins carrying several bags. Kate looks at her watch.

KATE
You're late.

Kate takes the bags, and sits them down. She hands Sylvie a striped apron.

KATE (CONT'D)
Run over to wardrobe and get me some solid aprons. Striped ones moiré on screen, we're trying to teach the viewers how to cook, not hypnotize them.

Sylvie takes the apron and runs off.

72 INT. LUCY WOLPER SET - NIGHT 72

LUCY WOLPER, the thirty-year-old peppy white female host of the show, takes a casserole out of the oven.

LUCY
(in a Mid-Atlantic accent)
And here we have our finished Boeuf Bourguignon. Join us tomorrow, when we shall make Duck a l'Orange.

Lucy holds up a can of cleanser. Kate mouths the words as Lucy speaks.

LUCY (O.S.) (CONT'D)
(continuing)
And remember to clean your tough kitchen jobs with "Bab-O," the world's sudsiest cleanser, I'm Lucy Wolper, Bon Appetit!

KATE
That's it.

Lucy walks off the set and lights a cigarette. Sylvie stands nearby. Lucy looks over at her.

LUCY
(drops the accent)
You must be the new girl...
(extends her hand)
Lucy Wolper.

SYLVIE
(shaking)
Sylvie Parker.

LUCY
Welcome to the show.

Sylvie looks at her watch.

SYLVIE
Oh my gosh!

Lucy
What is it?!

SYLVIE
It’s 7 o’clock, and my husband has a client coming to our house for a home cooked meal in an hour.

Lucy lifts up the casserole of boeuf bourguignon.

LUCY
Will the star of today’s show do?

SYLVIE
Really? You are a lifesaver.

73 INT. PARKER HOME - NIGHT 73

Sylvie and Lacy sit at the table with Dan Evans and his thirty-year-old pretty blond wife SARAH. They have just finished their meal.

SARAH
(to Sylvie)
Where ever did you learn to make Boeuf bourguignon like that?

SYLVIE
The Lucy Wolper show.

SARAH
Well, I simply must have our girl Viola call you for the recipe.

DAN
Cigar Parker? I snagged a couple dozen petit Upmanns before the trade embargo.

LACY
Absolutely, let’s go out on the patio, I’ve got a bottle of Haig & Haig Pinch that'll go nicely with those Cubans.

The men get up, and exit. Sylvie sits with Sarah.

SARAH
So, your husband’s a shoe-in for the account.

SYLVIE
That should make him happy.

SARAH
Hopefully everyone will be happy: Dan, your husband, the NAACP...

SYLVIE
The NAACP?

SARAH
It’s nothing really, Dan’s company was targeted by the NAACP for having discriminatory hiring Practices; can you imagine?

SYLVIE
I see, so that’s why he’s giving such a big account to a Negro owned business.

SARAH
Of course I didn’t mean to imply that that was your husband’s only qualification. Why, just today I remarked to my Danny -- That I couldn’t even tell your husband was a Negro on the telephone, he has such good diction.

74 INT. PARKER HOME - KITCHEN - NIGHT 74

Sylvie loads the dishwasher. Lacy joins with a couple of empty rocks glasses, he pours himself the last of the Scotch.

LACY
Nice folks, huh?

SYLVIE
Nice folks?

LACY
Sure, what was wrong with them? They were perfectly gracious.

SYLVIE
And that’s the worst kind of bigot: perfectly gracious on the outside -- But, boy oh boy, you should see ‘em on the inside.
(beat)
You do realize he’s in trouble with the NAACP don’t you?

LACY
So what?! I don’t care if he’s in trouble with the ASPCA, the PTA, and the YMCA too; this account’s worth half a million dollars.

75 INT. RECORDING STUDIO - DAY 75

The guys finish a take of B-YOND (prerecorded), the Countess joins.

COUNTESS
Miles Davis is in Studio A. He told me to tell you guys, that he saw you in Paris.
(beat)
(MORE)

COUNTESS (CONT'D)
He’s only got a minute, but, he wants to meet the genius behind the band.

DICKIE
(from the piano)
Hey, you hear that fellas? Miles is a fan...

Dickie stands, fixes his tie, and starts toward the Countess.

COUNTESS
Come on B-flat.

Robert looks surprised and Dickie looks disappointed. As Robert and the Countess exit the studio Sid walks by and Robert grabs him by the arm.

ROBERT
Hey Sid, are there any comp tickets for the show this Friday?

SID
Sure, how many do you need?

ROBERT
Just one.
(pulls out a piece of paper)
Can you send it to this address please?

76 INT. LUCY WOLPER SET - DAY 76

Lucy stands behind a counter wearing an apron, chopping onions. HEAR a 1960’s-Style TV THEME (prerecorded) begin.

ANNOUNCER
It’s time for “Bon Appetit with Lucy Wolper.”

LUCY
We’re making “Soupe à l'oignon gratinée” or as you may already know it “French Onion Soup” today. Welcome to Bon Appetit, and I am your host, Lucy Wolper.
(beat)
Of course when you make French onion soup, you’ll need an awful lot of onions and if you’re prone to tearing, one trick is to put a bowl of salted water nearby...

SEE Sylvie sitting on the floor below Lucy behind the counter, hand Lucy a bowl of salted water.

77 LATER 77

Evelyn joins Sylvie on set.

EVELYN
Mrs. Parker -- A courier delivered this for you today.

She hands Sylvie an envelope. Sylvie opens it, it’s a ticket.

INSERT - TICKET

Which reads: The Dickie Brewster Quartet - FRIDAY, AUGUST 24th 1962 8:30PM 7th ANNUAL JAZZ FESTIVAL at RANDALL’S ISLAND

78 INT. PARKER HOME - LIVING ROOM - NIGHT 78

Sylvie sits on the couch with Michelle when Lacy enters.

LACY
How’re my girls?
(picks up Michelle)
Daddy’s got a surprise for you.

He reaches in his pocket and pulls out Mouseketeer ears, and puts them on Michelle’s head.

MICHELLE
DISNEYLAND?!

LACY
That’s right, we leave in two weeks.
(to Sylvie)
The check cleared for the Evans account!

Lacy puts her down.

SYLVIE
I gathered.
(to Michelle)
Okay, go put on your jammies, and I’ll be right up to tuck you in.

Michelle runs upstairs.

SYLVIE (CONT'D)
Lacy, I can’t take a vacation yet, I only started this job two weeks ago.

LACY
Then quit.
(beat)
With this money there’s no reason for you to work... at all. Let’s have another baby -- don’t you want Michelle to have a little brother or sister?

SYLVIE
Lacy, I'm not quitting my job.

LACY
What do you say we go out for a fancy dinner on Friday and celebrate, we can discuss it then?

SYLVIE
Lacy I can't -- not this Friday; I have to work late.

LACY
What am I supposed to do about dinner?

SYLVIE
I don't know, why don't you just... "Grab something downtown?"

79 INT. LUCY WOLPER SET - THAT FRIDAY - NIGHT 79

Lucy talks to the CAMERA CREW. Sylvie eavesdrops.

LUCY
So, a couple gets a flat during a snow storm... The guy goes out to change the tire, but he's got no gloves, see? So after a while his hands get cold and he comes back to the car. 'Put your hands in between my legs, that'll warm'm' the gal says, so he does. His hands warm up and he goes back out to continue. A while later, his hands get cold again and once more he comes in and asks if can put them between her legs, and she says 'Aren't your ears cold yet?' *

The CREW cracks up. Kate joins Sylvie.

SYLVIE
You ever think of just letting her be herself?

KATE
Oh God no... Could you imagine?
(beat)
I did want to tell you, however, what an excellent job you've been doing.

SYLVIE
Thank you Kate.

KATE
You have a great weekend.

SYLVIE
You too, thanks.

80 INT. MR. JAY'S RECORD STORE - NIGHT 80

Sylvie enters the store as Mr. Jay downs a Bromo Seltzer.

SYLVIE
You should really see Lacy's dad about your heartburn.

MR. JAY
(waving her off)
I don't need a Doctor.

SYLVIE
Anyway, thanks again for loaning me your car.

MR. JAY
Yeah, about that -- She's been actin' a little finicky lately.

SYLVIE
(skeptical)
What's wrong with "her"?

MR. JAY
The radiator had some trouble, but I think I finally fixed it.
(beat)
Listen, promise me you'll talk to Robert about Michelle...

SYLVIE
Daddy please, don't start.

Mr. Jay hands her the keys.

81 INT. DOWNING STADIUM - BACKSTAGE - NIGHT 81

Robert adjusts the reed on his sax, to get ready for his gig. HEAR B-YOND (prerecorded).

82 INT. WNAT-TV STUDIOS - KATE'S OFFICE - NIGHT 82

Kate looks over a script, then rummages around her desk before picking up the phone. SONG CONTINUES.

KATE
(over intercom)
Evelyn, do you know if Mrs. Parker's left for the day?

Evelyn (over phone)
I'm sorry Miss Spencer, she has.

KATE
Oh, okay.
(starts to hang up)
Actually, would you ring her at home for me please?

A82 EXT. ROAD - NIGHT A82

SEE Sylvie standing by Mr. Jay's car, with the hood up -- steams pours out of the car. SONG CONTINUES.

83 EXT. DOWNING STADIUM - BACK GATE - LATER THAT NIGHT 83

The guys exit the amphitheater. Robert looks around for Sylvie as he and Dickie exit the stadium. They stop in front of their limousines to sign autographs. Robert looks through the crowd for Sylvie. SONG CONTINUES.

DICKIE
Hey, I have a surprise for you.

ROBERT
(signing an autograph)
Oh yeah?

Dickie opens the limo door. Connie, our old dancer friend jumps out, wearing a trench coat.

DICKIE
You remember Connie, right?

CONNIE
Hi Bobby.

DICKIE
I'll let you two get reacquainted.

Dickie walks off.

CONNIE
I don't have anything on under this coat.

Robert opens the limousine door for Connie.

ROBERT
Maybe you should get back in the car 'fore you catch cold then.

Connie grabs Robert and kisses him passionately before getting back into the limo. SONG CONTINUES. Sylvie finally reaches the stadium. When Sylvie reaches the back gate, she sees Robert signing autographs. Sylvie walks over to him as he signs his last autograph. Robert looks up at her.

SYLVIE
Robert, I'm so sorry, I had car trouble and... and...

ROBERT
You missed the show?

SYLVIE
I did; I'm sorry Robert.
(beat)
Listen, is there some place we can go and talk?

AT THAT MOMENT - Connie ROLLS THE LIMOUSINE window DOWN.

CONNIE
Bobby baby, are you gonna be much longer?
(noticing Sylvie)
Oh hi!

Sylvie looks at Connie in the car and the whole situation.

SYLVIE
I can see that you're busy so, I think I should go.

Sylvie starts to walk away Robert grabs her by the arm.

ROBERT
Sylvie, I didn't know she was gonna...

SYLVIE
(interrupting)
Look, I really am sorry I missed your show, like I said... I'm your number one fan.

Sylvie walks away. Robert stands there watching Sylvie walk away, then gets into his limo and closes the door. THE LIMOUSINE DRIVES OUT OF SIGHT -- Sylvie takes off her heels and walks off through the parking lot. SONG CONTINUES.

84 INT. PARKER HOME - NIGHT 84

As Sylvie enters the house, Lacy exits the kitchen drinking a Scotch and walks by her without saying a word.

SYLVIE
Hey?
(grabs his arm)
We can celebrate tomorrow night, okay?

LACY
(pulling away)
Your boss called.

Sylvie doesn't say anything.

LACY (CONT'D)
I know his band played tonight, it was all over the damn radio.
(MORE)

LACY (CONT'D)
(beat)
You went to see him, didn't you?

SYLVIE
Lacy...

LACY
(interrupting)
I could've had any girl in Harlem,
you know that?

Lacy shakes his head in disappointment as he walks away to get some distance from Sylvie. Sylvie walks over to him, puts her hand on his face and kisses him. HEAR B-LOVED (prerecorded).

SYLVIE
...I know.

85 INT. HOTEL ROOM - NIGHT 85

Robert lays in his hotel bed, eyes open, Connie lays asleep next to him. SONG ENDS.

86 INT. DICKIE'S DETROIT APARTMENT - NEW YEAR'S EVE (1963) - NIGHT - EXTREME CLOSEUP - CARMEN with a spotlight on her face in front of red velvet curtains HEAR a Cuban music intro. 86

CARMEN
(singing)
"Siempre que te pregunto *
que cuándo, cómo y dónde... *
tu siempre -- me respondes *
Quizás, quizás, quizás" *

WIDEN TO REVEAL TWO DANCERS dressed as matadors, and the curtains are actually their red bullfighting capes.

CARMEN (CONT'D)
(singing & dancing)
"Y así pasan los días, Y yo *
desesperando, Y tu, tu contestando, *
Quizás, quizás, quizás"

Carmen performs "Quizás, Quizás, Quizás" (prerecorded) backed up by the two matador dancers. The apartment is decorated with mid-century furniture. Bubbles and balloons fill the place. It is obvious that Dickie is making money. The party is intimate, but still has many JET-SETTERS who all enjoy the impromptu show.

CARMEN (CONT'D)
(singing)
"Estas perdiendo el tiempo
Pensando, pensando...
Por lo que mas tu quieras
Hasta cuándo, hasta cuándo
(big finish)
(MORE)

CARMEN (CONT'D)
Quizás, quizás, quizás
Quizás, quizás, quizás!" *

Carmen curtsies to APPLAUSE & CHEERING BY THE GUESTS. Carmen looks at her watch.

CARMEN (CONT'D)
(slightly out of breath)
Alright everyone, Ten, Nine...

EVERYONE
...Eight, Seven, Six, five,
Four, Three, Two, One! HAPPY NEW
YEAR!

EVERYONE blows horns, and hug and kiss. HEAR the New Year's classic "Auld Lange Syne" as Dickie runs through the crowd dressed as "Baby New Year" -- wearing a diaper with a 1963 banner draped across his chest.

LATER

Robert stands with Connie talking to Sid from the record company. HEAR Sarah Vaughan's "One Mint Julep."

SID
(looking around)
This place is something else, huh?

CONNIE
I'll say.
(to Robert)
Bobby, when are we gonna get a
place like this?

A WAITER walks by with hors d'oeuvres.

CONNIE (CONT'D)
(Chasing after him)
Garçon!

Connie runs off, Carmen joins holding a magazine.

CARMEN
Have you fellas seen Don
DeMichael's review of the album in
Downbeat yet?!

SID
Not yet... Good?

CARMEN
Good? It's fantastic!
(reading)
(MORE)

CARMEN (CONT'D)
"'B-Sides,' The auspicious debut from the Dickie Brewster Quartet, is nothing short of genius..."
(taps Robert)
"Particularly, the intrepid and earnest investigations of Tenor Robert Halloway..."
(beat)
I've gotta show this to Dickie...

Carmen dances away.

ROBERT
Hey Sid, the record's a big hit right?

SID
Yeah...

ROBERT
So how is it that Dickie can afford a swell place like this over here in Lafayette Park -- while the rest of us are still living on the North End?

SID
They're all Dickie's tunes, so he got an advance on the publishing.

ROBERT
They may have started out as his ideas, but I've been working on those tunes with him for years.

SID
Well, he owns the copyrights.
(beat)
Listen, if you wanna make the big bucks you've gotta own the tunes. Look, you're a talented cat -- when you're ready to record as a leader, you let me know, okay?

Carmen returns still holding the Downbeat issue.

CARMEN
I cannot find my husband.

SID
I think he said he was going to get more booze.

Sid pats Robert on the back and walks off into the party.

CARMEN
(digs in her clutch)
Oh, I almost forgot...
(hands him a yellow slip)
There was a message for you from the answering service.

ROBERT
(looking at the message)
Thanks.

87 INT. WNAT-TV STATION - OFFICES - NIGHT 87

The station is having their annual New Year's Party. Sylvie and Lacy arrive and join Kate and MELVIN, her boyfriend, 50. The ladies wear black cocktail dresses.

SYLVIE
Sorry we're late, my father has a New Year's party at his record store every year, so we had to stop by, then of course we got stuck in traffic at Times Square.

KATE
Well, you didn't miss anything here; maybe I should have gone to your father's party.

LACY
(extends a hand to Melvin)
Lacy Parker.

MELVIN
Melvin Carmichael III... Esquire.
(beat)
You wouldn't happen to be related to Dr. Maurice Parker would you?

LACY
He's my father -- So, what kind of law do you practice?

MELVIN
Mostly family law -- divorce, annulment; that sort of thing.

88 INT. DICKIE'S DETROIT APARTMENT - FOYER - NIGHT 88

Robert stands by the door holding the phone. He dials the operator.

ROBERT
Hello operator? Yes, long distance please...
(MORE)

ROBERT (CONT'D)
person to person in New York City, it's uh, Mr. Jay's Record Store in Harlem... for Mr. Herbert Johnson.
(beat)
Yes, I'll hold.

AT THAT MOMENT

Dickie and the Countess enter laughing, not seeing Robert behind the door. Dickie grabs the Countess by the waist and kisses her neck.

COUNTESS
(pulling away)
Uh, uh, uh -- we wouldn't want the misses to see that now would we?

DICKIE
I don't care; I want some of that sweet German Spritzkuchen.

COUNTESS
I'm only half-German, and you just had some...

DICKIE
Well I want some more...

COUNTESS
That's the first rule of show business, dear... "Always leave'm wanting more."

Countess walks back into the party straightening her dress. Dickie notices Robert.

DICKIE
"Beee-flaaaat." Happy New Year Mon Frére.

Goes in for the hug...

ROBERT
Your fly's open.

DICKIE
Oops.

Dickie zips his pants zipper and rejoins the party.

89 INT. WNAT-TV STUDIOS - NIGHT - LATER 89

Lacy stands talking to a couple of WHITE MALE EXECUTIVES from the station. He is noticeably intoxicated and boorish.

LACY
We quantify our daily lives, right?
(hits one guy on the chest)
You quantify the amount of hours you put in at work...

A WAITER walks by with a tray of champagne and Lacy grabs one and downs it. Sylvie stands in the distance talking to some other workers and notices Lacy; she's seen this pitch before and realizes the higher-ups are uncomfortable.

LACY (CONT'D)
You even quantify "X" number of hours commuting, am I right...? So why not quantify death? What is your death worth monetarily to those you love?

Sylvie JOINS and softly grabs Lacy by the elbow.

SYLVIE
Come on dear, I'm not sure a New Year's party is the best setting to remind people of their mortality.

LACY
(snatching his arm away)
It's the perfect setting!
(turns back to the execs)
Every year that goes by, we get closer to our own inevitable...

But the TWO EXECS have WALKED AWAY.

LACY (CONT'D)
...end.
(points a finger at Sylvie)
Don't interrupt me when I'm talking business, you understand me?

SYLVIE
I just don't think this is an appropriate time to...

LACY
Don't tell me what to do when it comes to my business... my business, is what keeps a roof over your head and food on the table.

A WAITRESS walks by, and Lacy grabs her arm.

LACY (CONT'D)
Hey sweetheart, where do they keep the Scotch in this place?

The WAITRESS points in a direction and Lacy walks that way, leaving Sylvie alone.

90 INT. WNAT-TV STUDIOS - WOMEN'S BATHROOM - NIGHT - LATER 90

Sylvie stands at the mirror fixing her makeup as Kate ENTERS.

KATE
There you are -- So, I almost forgot to tell you; you're looking at the future Mrs. Melvin Carmichael, Esquire.

Kate shows Sylvie her engagement ring. They hug.

SYLVIE
Oh Kate -- Congratulations.

KATE
It's time for me to see how the other half lives, so -- I just told the brass I won't be renewing my contract for the new year.

SYLVIE
Well, this place will sure be colorless without the two of us.

KATE
What do you mean, the two of us?

SYLVIE
It's only natural that the new producer'll want to bring in her own assistant. Once you're gone, it'll just be a matter of time.

KATE
Well, why don't you just ask her.

SYLVIE
They've already found someone new?

KATE
Yep.

Kate ushers Sylvie back over to the mirror. Sylvie looks at herself in the mirror, with Kate standing behind her.

KATE (CONT'D)
And she comes highly recommended.

A90 INT. DICKIE'S APARTMENT - FOYER A90

Robert looks disturbed as he hangs up the phone. HEAR Doris Day's "Fly Me To The Moon" begin.

91 INT. WNAT-TV STATION - OFFICES - LATER 91

Sylvie walks through the office floor looking for Lacy, DRUNKEN EXECUTIVES leave with their SECRETARIES. Sylvie sees Evelyn, with her coat on, about to leave. CONTINUE “Fly Me To The Moon.”

SYLVIE
Evelyn, have you seen Mr. Parker?

Evelyn points to the right and continues out.

SYLVIE (CONT'D)
Oh, and Evelyn... Happy New Year.

EVELYN
Happy New Year Sylvie.

92 INT. KATE SPENCER’S OFFICE - MOMENTS LATER 92

Sylvie enters the office and finds Lacy asleep on the office couch. She begins to wake him up, but then looks over at what will soon be her desk. She walks over and sits in the chair and spins around to look out of the window. END SONG.

93 INT. PARKER HOME - LIVING ROOM - DAWN 93

Sylvie holds drunken Lacy up as they enter to find Dr. Parker * and MRS. PARKER, Lacy’s mother, sitting at the table having coffee.

LACY
(groggy) *
Mom, dad -- what’re you doing here?

MRS. PARKER
(to Lacy)
Let me get you some coffee.

MRS. PARKER stands and exits to the kitchen.

SYLVIE
What’s going on?

DR. PARKER
Why don’t you have a seat, dear. *

SYLVIE
What happened? Is Michelle okay?

DR. PARKER
She’s fine, she’s upstairs asleep in her room.
(beat)
It’s Herbert...

SYLVIE
What about daddy?

DR. PARKER
He had a heart attack tonight at the party after you left.

SYLVIE
What?! Where is he?

DR. PARKER
Richard Friedman, the head of Cardiology at Mt. Sinai is a friend, so, I promise he had the very best care possible, but...
(shaking his head)
I'm sorry dear.

Sylvie GASPS and covers her mouth in disbelief. Lacy hugs her.

SYLVIE
I should call momma.

DR. PARKER
I gave Eunice a sedative, so she'll be asleep for a while.
(beat)
I really am sorry.

Sylvie sits at the dining room table. Mrs. Parker puts her arm around her and rubs her back as Sylvie has a good cry.

94 INT. PARKER HOME - DAY 94

The is a repast at Sylvie's house. SEE Eunice, wiping tears away as people give their condolences.

EUNICE
I'm just glad we finally got a warm enough patch for the ground to thaw and finally put Herbert to rest.

95 INT. PARKER HOME - STUDY - SAME 95

Sylvie sits at the desk working on a script still in her funeral dress. Lacy ENTERS.

LACY
Hey, you're ignoring our guests.

Sylvie continues working. Lacy walks over to the desk and puts his hand on the script and takes her arm.

LACY (CONT'D)
Come on, that can wait.

SYLVIE
(pulling away)
You know the expression "The show must go on"?
(MORE)

SYLVIE (CONT'D)
Well, I'm the producer of that show, and I still have to be at work tomorrow, so please, just let me finish.

LACY
I'm sure the TV station'll understand you taking a few days off.
(beat)
Now come on, you're not being a very good hostess; what'll people say?

SYLVIE
I really don't care what people say.

LACY
Sylvie, you're being irrational; now come on.

Lacy grabs her by the arm and she snatches her arm away.

SYLVIE
I'm not being irrational at all. As a matter of fact, this is the most rational I've been in a very long time, because while I was waiting to bury my father, I had plenty of time to think about what is, and isn't important in my life. And you wanna know what I realized?
(beat)
Life is too short to waste time on things you don't absolutely love.

LACY
What's that supposed to mean?

SYLVIE
It means... I'm tired of being someone I'm not.
(beat)
You marrying me even though I was pregnant, that was a really noble thing to do, and I wanted to show my gratitude, so I tried to be the person you wanted me to be.
But I can't try to be the woman of your dreams any more Lacy, it's exhausting... I need to be the woman of my own dreams.

LACY
I think we should talk about this later, when you calm down.

SYLVIE
And I think I need to start living my life for myself.

Lacy nods, finally coming to terms with all this.

LACY
And where does that leave me?

SYLVIE
I don't know.

LACY
Well -- I guess I'll let you get back to work then.

Lacy heads out of the room, then stops and turns around.

LACY (CONT'D)
For what it's worth -- I didn't marry you because it was the noble thing to do, I did it because I love you. And, I never wanted you to try to be the woman of my dreams... I just wanted to be the man of yours...
(beat)
But -- we both know that position's already been filled.

Lacy exits the study. Sylvie goes back to her work for a few moments before breaking down and weeping onto her script.

96 INT. DETROIT REHEARSAL STUDIO - DAY 96

Robert, Dickie, Chico, and Buzzy finish B-Back In Five (prerecorded). * *

DICKIE
Alright fellas, that's it for the day.

ROBERT
It's still a little loose; let's run it one more time.

DICKIE
Man, we're gonna "run it" into the ground; I said let's cool it.

ROBERT
And I said let's run it again.

Dickie stands and closes the piano's fallboard.

DICKIE
Hah -- well, to the best of my knowledge, this is still the Dickie Brewster Quartet... And, since I'm the only muh'fucka here named Dickie Brewster -- That makes me the "Head Nigger in charge" so if I say "that's it..." then, that's it.

CHICO
Come on y'all, simmer down.
(beat)
Bobby, Dickie's right, we've been at it all day, we're all beat.

ROBERT
(to all)
You know there's this crazy idea that practice makes perfect -- It just might catch on one day.

Robert unhooks the strap on his sax, and exits the studio.

97 INT. DETROIT REHEARSAL STUDIO - HALLWAY - DAY 97

Robert lights a cigarette as Dickie comes out. Connie sits in the distance.

DICKIE
You got a problem man?

ROBERT
Yeah I got a problem, how 'bout the fact that the only ones making any dough are you and the Dragon Lady.

DICKIE
Man, what you bellyachin' about? The Countess just booked us a gig that pays $500 bucks a night.

ROBERT
Yeah and of that $500... she takes 20% as our manager -- and another 20% as our booking agent. That's more than a 3rd off the top.
(beat)
You might be a little more concerned with the fact that she's screwin' all of us -- if you weren't busy screwin' her...

DICKIE
And maybe if you paid more attention to that fine little girl you got over there, you wouldn't be so concerned with my business.

ROBERT
Carmen's a stand up person, she deserves better.

Robert puts his cigarette out, and walks away.

98 OMITTED 98 *

*

99 EXT. FLAME SHOW BAR - NIGHT 99

Robert enters as TANK, a big, boisterous, twenty-eight year old, with a gold window on his front tooth exits the bar.

TANK
(pretending not to know Robert)
Hey brother, you got a light?

ROBERT
Hey, Big Tank!
(Shakes his hand)
How’s it goin’?

TANK
Everything's peaches man. I'm over at Motown now. I heard your stuff on the radio; nice man, real nice.

ROBERT
Well, the whole world's listenin' to "The Sound of Young America."

TANK
Not bad for a coupl'a cats from the Brewster-Douglas projects, huh?
(in confidence)
Hey, seein' how great of friends we are, if you ever wanna join the hit parade -- I'm sure I could put in a good word to Berry for you. I'm like, his right hand man so to speak.

100 INT. FLAME SHOW BAR - POOL TABLE AREA - LATER THAT NIGHT 100

Robert and Chico play pool, in the back. HEAR Martha And The Vandella's "Come And Get These Memories."

ROBERT
Four ball -- Corner pocket.

CHICO
Hey man, you'll never guess who I saw the other night? Mona-Lisa -- you know, Sylvie's cousin from back in New York?

ROBERT
Oh yeah?

Robert takes the shot and misses. Chico chalks his cue and walks around the table surveying his shot.

CHICO
Yeah, she was in town for that, uh, Walk to Freedom they had, over there on Woodward.

ROBERT
Yeah I heard about that...
(beat)
How's she doing?

CHICO
Oh, she's good man... real good.
(smiles)
Twelve ball side pocket.

Chico takes the shot and makes it.

CHICO (CONT'D)
She did make mention though, that uh, Sylvie, she and her old man split up.

ROBERT
(nonchalantly)
Is that a fact?

CHICO
Yeah, you know, she ain't got no reason to be jivin' me...
(surveying the table)
Eight ball corner pocket.

Chico sinks the eight ball.

CHICO (CONT'D)
One more?

ROBERT
Naw, I'm gonna head out.

Buzzy is asleep in a chair. Robert wakes him.

ROBERT (CONT'D)
Hey Buzz, d'you see Connie?

BUZZY
I think she left with Carmen and Dickie.

101 EXT. FLAME SHOW BAR - DETROIT STREET - NIGHT 101

The guys approach a parked 1962 Chevy Impala.

BUZZY
Well, Dickie's car is still here.

The guys get closer to Dickie's car and see him sitting in the driver's seat with his head back and eyes closed.

CHICO
Looks like Dickie passed out, the girls must've caught a taxi.

Robert reaches the car, and knocks on the windshield.

ROBERT
Hey, wake up!

Dickie makes a face like he's having a sexual climax. Connie's head pops up from Dickie's lap. She sees Robert and runs out of the car. Dickie exits the car.

DICKIE
(zipping his pants)
Okay, okay, now before you get all bent out of shape, she came to me cryin' about how you ain't been givin' it to her, so I just...

Robert decks Dickie. Dickie, rubs his jaw and spits.

DICKIE (CONT'D)
If that's as hard as you can hit, no wonder she's coming to me.

Dickie decks Robert. Robert gets Dickie in a headlock, and slams his head into the hood of the car. Dickie pulls out a switchblade, and slashes at Robert.

CHICO
Dickie, put that knife away man!

Dickie laughs as he moves toward Robert, slashing at the air.

DICKIE
Oh, you not so bad now?

ROBERT
You put that blade away, I'll show you how bad I am.

Robert punches Dickie, but Dickie cuts Robert's arm.

SEE THE BARTENDER, a rough looking Black dude, poke his head out of the front door of the bar.

102 INT. FLAME SHOW BAR - MOMENTS LATER 102

The BARTENDER is behind the bar on the phone.

BARTENDER
Yeah, send a squad car quick! to 4264 John R Street; corner of Canfield.

103 BACK OUTSIDE 103

DICKIE
Come on mothafucka!

Robert punches Dickie, and Dickie cuts Robert's arm again. A POLICE CAR screeches up and COPS get out, GUNS DRAWN as Dickie still holds the knife in his hand.

COP
HANDS IN THE AIR! Everybody!

104 EXT. POLICE PRECINCT - DAWN 104

Robert, Chico and Buzzy exit, wearing last night's clothes. Robert's arm is wrapped in gauze. The Countess is with them; it's safe to assume she bailed them out.

COUNTESS
Well, that's it for Dickie; unfortunately, in addition to the knife, the police found a .22 caliber pistol on him too.

CHICO
With his record? He'gon' be in there for a while.

COUNTESS
So -- How's your arm B-flat; it won't affect your playing will it?

ROBERT
It's over Countess.

COUNTESS
It's not over, everyone's replaceable; we'll just find another pianist that's all.

ROBERT
I meant, it's over between us -- I'm through.

COUNTESS
Should I remind you, you're still under contract?

ROBERT
You know Dickie's not as dumb as you think he is... you go ahead and read that contract... everyone's replaceable alright... everyone except Dickie.
(beat)
No Dickie, no Dickie Brewster Quartet.

COUNTESS
So what, you've always been the real leader anyway... We'll call it the "Robert Halloway Quartet" believe me, no one will even care.

ROBERT
I will.
(beat)
See -- I've never been too keen on you being our manager, so I'm gonna take this opportunity to say...
(beat)
"Auf wiedersehen."

Robert walks off.

COUNTESS
Where is he going?

Buzzy and Chico shrug their shoulders.

COUNTESS (CONT'D)
(yelling)
COME BACK HERE! B-FLAT! ROBERT!

105 INT. LUCY WOLPER SET - DAY 105

The set has been modernized, has an updated THEME SONG, and Lucy has ditched her accent. END THEME SONG.

LUCY
So I say to my husband, you wanna invite your boss over for dinner? Go Ahead, the TV Dinners are in the Fridgidaire! Speaking of which, I'd like to welcome a new sponsor to the show "Swanson's TV brand dinners -- Trust Swanson, for the best in frozen dinners!"

106 INT. LUCY WOLPER SHOW - OFF SET - DAY 106

Sylvie stands with Evelyn.

EVELYN
I never knew she was so funny.

SYLVIE
I just let her be herself.

107 INT. PARKER HOME - LIVING ROOM - NIGHT 107

Sylvie arrives home. Michelle sits on the couch in pajamas, watching Mr. ED on tv with Eunice. Sylvie takes off her coat and kisses Michelle and her mother hello. *

SYLVIE *
(turns off the tv) *
Michelle, kiss Grandma Eunice good night; I'll be there shortly to tuck you in. *

Michelle kisses Eunice good night and heads to her room. Eunice stands. *

SYLVIE (CONT'D)
Sorry I'm so late, I had a meeting with a new sponsor that would not end. *

Eunice picks up the phone and dials. *

EUNICE
Don't worry about it; I'm happy to help.
(to phone)
Hi, I need a taxi at 4756 Liberty, going to 415 Edgecombe Avenue in Manhattan please... Thank you.

Eunice hangs up the phone.

SYLVIE
Mother, it's late, why don't you just stay here tonight?

EUNICE
No, I've got a class to teach in the morning.

Eunice puts her coat on.

SYLVIE
Yes -- you must prepare the next generation of debutantes for duty.

EUNICE
What do you think about coming back to the school one day and talking to my young ladies?

SYLVIE
What, exactly, would I talk to them about?

EUNICE
Well -- they've already been taught how to be successful with a young man -- so, maybe now they should know that they can also be successful without one.

HEAR a Taxi pull up outside.

SYLVIE
I think I'd like that.

EUNICE
Me too.

Eunice kisses Sylvie goodbye and exits.

108 INT./EXT. ROBERT'S CAR - LATER THAT NIGHT 108 *

Robert pulls up and parks his car in front of Sylvie's house and checks directions on a AAA ROAD MAP. HEAR Doris Day's "Fly Me To The Moon."

109 INT./EXT. PARKER HOME - LIVING ROOM - NIGHT 109

Sylvie sits on the couch, wearing a bathrobe, with rollers in her hair, reading Betty Friedan's "The Feminine Mystique." HEAR a car in the driveway. Sylvie puts the book down, walks over to the window and looks outside. Sylvie sees Robert getting out of his car. SONG CONTINUES.

Sylvie opens the door. See Robert headed toward the doorway. He stops and gives a small shrug.

110 INT. PARKER HOME - FRONT DOOR/LIVING ROOM - NIGHT 110

Sylvie leads Robert into the living room. She passes a mirror, and realizes she still has rollers in her hair.

SYLVIE
Don't you dare move! I'll be right back.

ROBERT
Alright.

SYLVIE
Don't leave!

Sylvie heads to her bedroom. Robert looks around the living room, he looks at a picture of Michelle on the mantle, picks it up and then sits on the couch staring at it. *

111 INT. PARKER HOME - LIVING ROOM - NIGHT 111

Sylvie comes back into the livingroom, hair pulled back, wearing red Japanese silk pajamas, trying to be a little more composed. SONG CONTINUES softly in the background. *

SYLVIE
So, what brings you to New York, are you here with the guys?

ROBERT
No, we kinda broke up.
(changing the subject)
A little bird told me that you and your husband were goin' through some changes.

SYLVIE
Yeah, that little bird was right.

ROBERT
Well, I've been thinking about you and... I just really wanted to see you that's all. So, now I've seen you, and it's late, so maybe I should drive into town and get a hotel room.

SYLVIE
You'll do no such thing; you're staying right here, and I won't take "no" for an answer. I'll make up the couch for you.

ROBERT
Well, I am pretty beat from driving for the past sixteen hours, so... okay.

Sylvie digs into a cabinet behind the couch and pulls out a pillow and a blanket and sets it on the couch next to Robert.

ROBERT (CONT'D)
Listen, I really am sorry about the way things ended the last time we saw each other...

SYLVIE
Me too.

112 INT. LIVING ROOM - MORNING 112

Robert wakes up on the couch and Michelle is standing over him.

MICHELLE
Hello.

ROBERT
Hello.

MICHELLE
Are you hungry?

ROBERT
Yes, I am.

Michelle hands him a pancake.

113 INT. PARKER HOME - KITCHEN - MORNING 113

Robert sits at the table eating breakfast with Sylvie, his bandage is visible.

SYLVIE
(touching his arm)
What happened to your arm?

ROBERT
Just an accident.
(beat)
Hey, thanks for the, uh, use of your couch last night, but I think I'm gonna stick around for a while, and I don't want to be burden, so after breakfast I'm gonna head into the city and get a room.

SYLVIE
Don't be silly, I have plenty of room and it's just Michelle and I.

ROBERT
Are you sure?

SYLVIE
Absolutely.

ROBERT
Okay, but you'll have to let me buy you dinner tonight.

SYLVIE
(shakes his hand)
It's a deal; you can pick me up from work, I'm off at seven.

114 INT. LUCY WOLPER SET - NIGHT 114

Sylvie wears a headset and holds a clipboard. Lucy stands at the counter cracking eggs into a bowl. EVELYN sits behind the counter, out of view from the camera, holding a pie pan for Lucy to discard the eggshells.

SYLVIE
(into headset)
Camera 1, ready on your close-up.

Lucy
(to Camera)
We want six egg yolks, so you'll have to separate the whites...

Robert stands off set watching. Sylvie waves to him.

115 INT. SHANGHAI GARDENS RESTAURANT - NIGHT 115

Robert and Sylvie sit across from each other at a Chinese restaurant.

ROBERT
So, I'm really impressed.

SYLVIE
Yeah, Lucy's great isn't she?

ROBERT
I was talking about you; I've been around my share of television studios, you really know your stuff.

SYLVIE
Yeah, I guess I do.

ROBERT
(staring at Sylvie)
You know, you're just...
(enamored)
You're really something, you know that?

Robert tries to use the chopsticks and they clumsily fall out of his hands.

SYLVIE
Here, let me show you...

She picks up his chopsticks...

ROBERT
I can use chopsticks; it's my hands I'm having trouble with...

She takes his hands...

SYLVIE
You're shaking.
(beat)
Are you nervous?

ROBERT
No.

SYLVIE
You don't have to be embarrassed; I think it's sweet.

ROBERT
(a bit shy)
Yeah?

SYLVIE
Yeah.

Sylvie picks up the chopsticks and feeds Robert some Chinese food. Then Robert picks up his chopsticks and feeds her back. HEAR Sarah Vaughan's "Fly Me To The Moon". SEE a SERIES OF SHOTS of the two enjoying dinner and each other's company.

LATER

FOLLOW an ASIAN WAITRESS carrying a tray with tea, fortune cookies and the check through the restaurant, we see the chairs are up and it is closing. The WAITRESS puts the check down on the table. SONG CONTINUES.

Robert STANDS and extends his hand.

ROBERT
May I have the pleasure of this dance Miss Johnson?

Sylvie STANDS.

CLOSEUP - ROBERT AND SYLVIE - SLOW DANCING - Sylvie rests her head on ROBERT's shoulder.

LONG SHOT - Sylvie and Robert dancing in an empty restaurant as BUSBOYS put up the CHAIRS around them.

116 EXT. ORCHARD BEACH - FEW DAYS LATER 116

FADE MUSIC DOWN. Robert and Sylvie carry a cooler with Michelle sitting on top of it. HEAR Nat King Coles "What to do."

117 LATER 117

Sylvie sits on a blanket watching as Michelle buries Robert in the sand.

118 EXT. ORCHARD BEACH - NIGHT 118

Sylvie stands by the water staring out at the ocean, holding sleeping Michelle. Robert joins and takes over carrying Michelle. They BOTH STARE out at the ocean. END SONG.

SYLVIE
You know what scares me most about the ocean? Fear of the unknown: if I jump in, maybe it'll all be fine... but then maybe out of nowhere, a big shark'll come, and it's curtains for me, buster.

ROBERT
No one knows what's gonna happen next; that's just life...
(beat)
But sometimes you have to surrender to something larger than yourself; even if it terrifies you.

SYLVIE
And what about you, what are you afraid of?

ROBERT
Losing you.

119 INT. PARKER HOME - RECREATION ROOM - NIGHT 119

Robert joins Sylvie in the rec/storage room, she's is digging through an old trunk.

ROBERT
So, Michelle is tucked in and fast asleep.

SYLVIE
Nicely done.
(beat)
Here it is...

Sylvie produces Mr. Jay's old RED GATOR-SKIN SAXOPHONE CASE.

SYLVIE (CONT'D)
I've got something for you...

Sylvie stands and walks over to Robert, who now sits on a recliner by the sliding glass doors. She sits the saxophone case on his lap.

SYLVIE (CONT'D)
I noticed you didn’t have your saxophone with you, and I remember once, you told me the thing you loved most about music, was playing it... and this old thing was just gatherin’ dust, so I thought you might be able to put it to some good use.

Robert opens the case, it’s a mint condition CONN NEW WONDER SAXOPHONE. He stares at it for a beat.

ROBERT
It’s a nice thought, but -- after splitting up with the band, I think I’m gonna take a break from music right now...

Sets the case on the floor and pulls Sylvie onto his lap.

ROBERT (CONT'D)
...and focus on more important things.

Robert and Sylvie kiss.

SYLVIE
While I was looking for that saxophone, I also found this...

Sylvie holds up the airline ticket he gave her years ago.

SYLVIE (CONT'D)
You know, every once in a while I like to look at this, and imagine what my life would have been like if I had been there with you.

Robert kisses Sylvie softly on the lips again.

ROBERT
You were there with me.
(beat)
Wherever I go, whatever I do -- there's only one thing on my mind...
(beat)
...Sylvie.

SYLVIE
Say my name again...

ROBERT
Sylvie.

Sylvie kisses him again and they stand up.

SYLVIE
(kisses him)
Again...

ROBERT
(kisses her back)
Sylvie...

While still kissing and Sylvie turns pulls a cord that turns the ceiling light off.

MED. SHOT Robert and Sylvie kissing in the dark. Robert unzips the back of Sylvie's dress. Sylvie's dress falls to the floor.

120 LATER 120

HEAR FAINT SAX MUSIC. Sylvie, asleep on an old couch in the room, wakes up and listens for awhile, then sits up.

Robert sits by the patio window softly playing Mr. Jay's old saxophone. Sylvie leans over the back of the couch, and watches as he plays the same melodic line over and over. He stops playing and turns around.

SYLVIE
Did you write that?

ROBERT
Yeah, it just came to me.

Sylvie wraps a throw around herself, and walks over to him.

SYLVIE
Well, it's very beautiful.

ROBERT
I guess beauty inspires beauty.

SYLVIE
Moi?

ROBERT
Oui.

Sylvie puts her arms around his shoulders and kisses his neck.

SYLVIE
Well, how 'bout a little more inspiration, Mr. Halloway? *

Robert and Sylvie kiss again. Robert puts the sax down and pulls Sylvie onto his lap and they keep kissing.

121 SERIES OF SHOTS 121

Robert and Sylvie ride a tandem bike with a picnic basket attached to the back. They have a picnic; They kiss while laying on a picnic blanket; Robert writes sheet music, while Sylvie works on a script for the show. END SERIES on them riding the bike back home.

122 INT. PARKER HOME - LIVING ROOM - NIGHT 122

Sylvie comes home. On the table is a bucket with a bottle of champagne in it and the lights are low. HEAR Ruby & The Romantics' "Our Day Will Come," a medium up tempo song.

Robert dances over to her hands her a glass.

SYLVIE
(taking it)
Champagne? What's the occasion?

Robert dances over to the bucket and POPS open the BOTTLE OF CHAMPAGNE, dances back over and pours. He sits the bottle down and dances with Sylvie a bit; he's in a great mood.

ROBERT
Well, six years ago today, I walked into a record store and met the most beautiful debutante in all of Harlem.

SYLVIE
Well, then that is cause for champagne.

ROBERT
And if I'm very lucky, maybe I'll get to meet her again one day...

Sylvie gently socks his arm.

ROBERT (CONT'D)
(raises his glass)
Happy anniversary.

SYLVIE
Happy anniversary.

Robert and Sylvie CLINK their glasses then kiss.

ROBERT
Here, sit down...

He leads her over to the couch and she sits down, then turns down the radio.

ROBERT (CONT'D)
Listen, I've been thinking and -- what do you think about us getting a place of our own?

SYLVIE
Well, it wouldn't just be us -- remember, I'm a package deal. Are you really ready to take on the responsibility of a child? *

ROBERT
I'm ready to take responsibility for mine. *

Sylvie downs her glass of champagne, stands and goes across the room to refill it.

SYLVIE
(with her back to Robert)
How long have you known?

ROBERT
Mr. Jay called me, right before he died.
(beat)
I thought about comin' back a thousand times, but then I thought with me being on the road all the time, I don't know -- I guess I just wanted you to be happy, even if I couldn't be a part of it.

Robert walks over and takes her by the hand.

ROBERT (CONT'D)
But once I found out about you and Lacy, all I could think about was us being a family. *
(beat)
But this house belongs to you and him, so if we're really gonna be a family, we need to find a place of our own.

123 INT. RECORDING STUDIO - CONTROL BOOTH - AFTERNOON 123

Robert talks to Sid, who sits at the mixer. Sid lights a cigarette and offers Robert one, but he declines.

SID
Tough break about Dickie. So, what can I do for you?

ROBERT
You said when I was ready to record as a leader to let you know; well, I'm ready.
(digging in his briefcase)
I've got a bunch of new tunes...

SID
Bobby let me stop you right there for a minute.

Sid leans back in his chair as he exhales.

SID (CONT'D)
You know what the number one song in America is, right now?
(beat)
"Fingertips" by little Stevie Wonder, a blind kid from your hometown, who plays the harmonica.

ROBERT
I don't follow...

SID
It's not just that Jazz ain't cool anymore... It's ice cold, man -- like Pluto.
(beat)
(MORE)

SID (CONT'D)
Kids today aren't listenin' to Monk -- they're doing "The Monkey".

ROBERT
Well I've got a kid of my own I have to support.
(beat)
There's gotta be something you can do for me?

SID
I'm sorry Bobby, but... "The times they are a changin'."

124 INT. CHICO'S STUDIO APARTMENT - DETROIT - DAY 124

Chico packs some things into a suitcase that lays open on his bed as HEAR PHONE RING. Chico walks over to phone and answers.

CHICO
Chicago Sweetney.

125 INT. PARKER HOME - LIVING ROOM - SAME 125

Robert holds the phone watching Michelle play in background.

ROBERT
Hey "Cheek."

INTERCUT - ROBERT & CHICO

CHICO
Well, if it isn't Bob Halloway.
(beat)
How the hell are you?

Chico sits at a table, parks the headset between his head and shoulder and lights a cigarette.

ROBERT
I am okay, man. Sorry I haven't been in touch.

CHICO
Yeah, well that last scene was pretty bad; you back in New York?

ROBERT
Yeah. Listen -- I've been thinking about what the Countess said about putting together my own outfit, so I wanted to see if you and Buzz might be interested.

CHICO
I'll tell you Bobby, your timing couldn't be worse, what with Dickie locked up and you running off the way you did, Buzzy and I had to take a gig with Sarah Vaughan, we're headed back to Europe tomorrow for three months.
(silence from Robert)
Bob, you still there?

ROBERT
Yeah, yeah, I'm just... Congratulations.

CHICO
Thanks, man.

ROBERT
Hey, I'm sure you've got a lot to do before you split, so I won't keep you.

CHICO
Well, it's good to hear from you.
(concerned)
Is everything okay?

ROBERT
Everything's peaches, man. You travel safely.

126 EXT. PARKER HOME - MAGIC HOUR 126

Sylvie arrives to find Robert sitting on the patio steps smoking a cigarette.

SYLVIE
What are you doin' out here all by your lonesome?

ROBERT
Thinkin'.

SYLVIE
(sitting next to him)
Oh yeah, whatcha thinkin' 'bout Mr. Halloway?

ROBERT
I went to my old record company today, to play my new stuff for the guy who signed our band.

SYLVIE
And...?

ROBERT
I didn't even get a chance to play it for him -- he all but said jazz is dead;
(MORE)

ROBERT (CONT'D)
he said “The times they are a changin’” and he’s right you know? Even Chico and Buzzy have moved on.

SYLVIE
That’s only one opinion Robert, you just have to keep trying.

ROBERT
I busted my hide for years to make it the first time. I can’t do that again, I need to work now if we’re gonna to get a place of our own.

SYLVIE
I can take care of things for a while until something pans out.

ROBERT
And what kind of man would that make me?

Sylvie puts her hand on his face.

SYLVIE
One with a woman who believes in him.

Robert nods, then stands and walks into the house.

127 INT. PARKER HOUSE - LIVING ROOM - DAY 127

Robert takes a piece of paper out of his wallet and lifts the handset from its cradle -- He dials the operator.

ROBERT
Hello operator? Yes, long distance please... DEtroit 8, TRemont 1-3360.

OPERATOR
Please hold for your party.

ROBERT
Hello? Hey Big Tank -- it’s Bobby Halloway... yeah.
(beat)
Hey listen, you still think you can put in a word for me at Motown?

128 INT. PARKER HOME - LIVING ROOM - NIGHT 128

Sylvie comes home from work. Robert sits on the couch waiting for her. Sylvie takes Robert by the hand.

SYLVIE
Listen -- when I said I'd take care of things until something pans out for you, I never meant to imply that you couldn't provide for us, I only meant that we could find a solution together, okay?

ROBERT
I may have already found one; I got a hold of a buddy of mine back in Detroit and he's gonna get me a job with the Motown band. I mean, it's not the kind of music I play, but, a job is a job, right?
(beat)
I'm gonna go down and set things up, and when I get back, I'd like for us to move to Detroit -- as a family.

Sylvie doesn't say anything. He takes her hand.

ROBERT (CONT'D)
I know how important your job is to you, so just think about it...

SYLVIE
(breaking in)
Yes.

ROBERT
Yes?

SYLVIE
Absolutely.

129 EXT. PARKER HOME - DAY 129

Robert throws his bag into the back seat of his car. Sylvie stands with Michelle at the doorway. Robert walks back over.

MICHELLE
Can you bring me a present?

ROBERT
(crouches to her level)
What would you like? Now think carefully...

MICHELLE
(thinking)
Ummm... a puppy?

ROBERT
A puppy, huh? Well, I'll see what I can do.

Robert kisses her on the forehead. Robert stands to face Sylvie. She straightens his jacket.

SYLVIE
When you meet Smokey Robinson, you tell him there's no need to "Shop Around" 'cause you're the only man for the job... Okay?

ROBERT
Okay.

They kiss goodbye. Robert walks back over to his car and gets in. As HE STARTS THE CAR, Sylvie whispers in Michelle's ear.

MICHELLE
(calling out)
See you later alligator...

130 EXT. DETROIT STREET - TOY STORE - DAY 130

Robert walks down a commercial street in Detroit, carrying his saxophone. He passes a toy store, where he SEES a stuffed poodle wearing a beret in the window.

131 EXT. HITSVILLE U.S.A. - DETROIT - DAY 131

As Robert approaches the house, holding his saxophone case with the stuffed dog tucked under his arm -- Tank exits holding an arm full of red sequined jackets.

ROBERT
Hey, Big Tank.

TANK
(nervously)
Bobby? What you doin' here man?

ROBERT
What do you mean what am I doin' here? Stop jokin' around.

The slick-looking studio manager, DEWITT, comes out.

DEWITT
(to Tank)
Sherman! I told you to get those suits to the cleaners an hour ago!

TANK
Yes sir. Bobby, I ain't got time to talk right now.

Tank walks down the street carrying the jackets. Robert follows him.

ROBERT
Hey Tank, man? What gives? I came back to Detroit 'cause you said you could get me a job with the band.

TANK
Man, I ain't think you was really gonna come; everybody in Detroit knows I'm fulla shit. I was just jivin' you man, tryin' to be a big shot. All I do is run errands for them. Get you a job? Shoot, I can't even get myself a ticket to a Motortown review.
(beat)
I gotta get these suits to the cleaners.

Tank crosses the street and Robert stands -- dumbfounded.

132 INT. FLAME SHOW BAR - DAY 132

Robert sits at the bar drinking a Scotch, he sits the stuffed French poodle on the bar -- he finishes his drink and HOLDS HIS HAND UP to the BARTENDER for another. CLOSE ON STUFFED POODLE staring right at Robert.

ROBERT
(to stuffed dog)
What are you looking at?

The Bartender puts the shot in front of Robert. Robert downs his drink, stands and exits the bar, leaving the poodle behind. CLOSE ON - POODLE ON THE BAR, SEE Robert in the distance exiting the bar.

133 INT. LUCY WOLPER SET - EVENING 133

Sylvie watches the monitor as an episode of the Lucy Wolper Show is in progress. Robert quietly joins the set and stands out of view. He watches Sylvie laugh as she watches the taping on the monitor. He smiles to himself as he flashes back in his mind to the first time he saw her through the window of Mr. Jay's store, watching TV and laughing, and realizes just how much she loves her job and what a sacrifice it would be for her to leave.

134 INT. SYLVIE'S OFFICE - LATER THAT NIGHT 134

Sylvie enters her office. Robert sits on the sofa.

SYLVIE
Hey, you're back early, I wasn't expecting you for a few days.

Robert stands and Sylvie kisses him hello.

SYLVIE (CONT'D)
So, you'll never guess who I spoke to today -- "Kate", my old boss I told you about, Kate Spencer. Well, as it turns out, she knows the head honcho at our Detroit affiliate...
(MORE)

SYLVIE (CONT'D)
personally. And she already told him what a cracker jack producer I am, and she said, that he said, that all I have to do is simply walk through the door, and I'm as good as hired. *

Sylvie sits her clipboard on top of her desk.

SYLVIE (CONT'D)
Of course I'll have to work my way up again, but, a job is a job, right?

ROBERT
Sylvie...

SYLVIE
And with us both working we'll need to find a suitable nanny for Michelle, until she starts school in the fall, which reminds me, we need to start looking at schools for Michelle...

Robert stops Sylvie from talking by taking her hand.

SYLVIE (CONT'D) *
Was I rambling? I do that when I'm nervous, or excited, or both.

ROBERT
Why don't you sit down?

Sylvie sits on the edge of the desk.

SYLVIE
(saluting)
Aye-aye Captain, you have my full attention.
(beat)
So... How'd it go?

A beat, followed by a serious look from Robert.

SYLVIE (CONT'D)
(concerned)
What is it?

ROBERT
I have to go back to Detroit... alone.

SYLVIE
Do they need you to start right away or something?

ROBERT
No, Sylvie.

SYLVIE
Then, I'm not quite sure I understand.

ROBERT
I don't think this is such a good idea.

SYLVIE
What isn't a good idea?

ROBERT
This... Us.

Sylvie stands and puts her arms around Robert's waist.

SYLVIE
Look, I know it's a lot -- but we've already been through a lot, haven't we? And you know what? We still care about each other; even after all this time.
(beat)
The first time I let you walk out of my life, I thought I'd never see you again, and look what happened? We ran into each other, on a rainy night and here we are, right now, right in front of each other... about to spend the rest of our lives together.
(pep talking)
So don't tell me that "this" is not a good idea, or that "we" aren't a good idea, because "We", are a spectacular idea.

A beat before Robert breaks the hold.

ROBERT
Sylvie, I don't want you to come.

SYLVIE
What do you mean you don't want me to come? *
(beat) *
Please, don't do this.

ROBERT
I've already made up my mind. *
(MORE)

ROBERT (CONT'D)
Sylvie, I'm a musician, not a family man... I need to focus on my music right now, without any distractions. *

SYLVIE
Without any distractions?
(getting pissed)
Is that what I am now, a distraction? *

ROBERT
(shrugs)
It all is.

SYLVIE
What really happened in Detroit that made you miraculously realize you weren't exactly "Family Man" material, huh? Did you run into Connie, is that it? *

Sylvie shakes her head and walks back over to the desk. Sylvie GRABS a tissue from the desk, wipes away the tears from her eyes, then blows her nose.

ROBERT
There's no one else Sylvie; you know that.

SYLVIE
No Robert, I don't know that -- all I know is that after my father died and Lacy moved out, Michelle cried herself to sleep for months -- and then you show up, and just like that, no more tears.
(beat)
Well, you know what? I can't watch her go through that again, so...
(beat)
If you're gonna go, then go; I don't want you there when we get home tonight.

ROBERT
Can I at least say goodbye to her?

Sylvie smirks and walks over to the couch and picks up Robert's jacket...

SYLVIE
I said -- GET...

She THROWS his jacket at him and starts to cry again.

SYLVIE (CONT'D)
...OUUUTT!

Sylvie starts shoving him towards the door.

ROBERT
Sylvie...?!

Robert takes her arm, but SHE PULLS AWAY and... SMACKS HIM.

AT THAT MOMENT

There's a KNOCK at the door, Evelyn the secretary cracks it and pokes her head in.

EVELYN
Um, sorry to interrupt, Lucy's ready to do her pick-ups...

SYLVIE
(turning her face away)
I'll be right there.

Evelyn ducks back out, closing the door. Sylvie walks towards the door, then turns around.

SYLVIE (CONT'D)
One day, you're gonna realize that the only bad idea, was leaving someone who truly loves you -- and when that day comes, and you decide to come back...
(beat)
Don't.

Sylvie walks out of her office leaving Robert alone.

A134 INT. AUTO PLANT - DAY A134

SEE a MAN operating a blow torch. HEAR LUNCH WHISTLE BLOW. The man lifts his welding mask and it is Robert.

135 EXT. AUTO PLANT - DETROIT (A FEW MONTHS LATER) - DAY 135

Robert sits having lunch with ED BEASLEY, a black co-worker about his age.

ED
Hey Bobby, did you ever run into Charlie Parker back in New York?

ROBERT
No, I never did meet Bird, he passed away in '55, right before I got there... I did meet Miles one time though.

ED
Is that so?

At that moment a few other BLACK WORKERS walk by.

ED (CONT'D)
Hey Fellas, Bobby was just tellin' me about the time he met Miles Davis...

The guys hover around Robert, and more join them -- Robert somehow has a small crowd of about nine or ten guys, so he regales them with a few tales from his music days.

136 INT. SYLVIE'S OFFICE - DAY 136

Sylvie sits at her desk going over a script.

EVELYN (on intercom)
Miss Johnson, call on one.

SYLVIE
(picking up)
Sylvia Johnson... MONA?! Oh my gosh, where are you?!

137 INT. WILLARD HOTEL - WASHINGTON DC - MONA'S ROOM - DAY 137

Mona looks out of the window at The Washington Monument.

MONA
Washington, for the "March for Jobs & Freedom."

138 INTERCUT - SYLVIE'S OFFICE/MONA'S HOTEL ROOM 138

SYLVIE
I sure do miss you.

MONA
I miss you too kiddo, that's why I called; why don't you drive down and come to the march on Wednesday?

SYLVIE
Mo, I don't think I can, the show shoots on Wednesdays.

MONA
Then at least come for the weekend... we can drive down to the beach at Sandy Pointe.

SYLVIE
If momma can watch Michelle...

HEAR PHONE BUZZ.

SYLVIE (CONT'D)
Hold a sec, Mona.

EVELYN (O.S.)
Miss Johnson, Melvin Carmichael is here for you.

SYLVIE
Mona, I've gotta go, call me at home tonight and I'll let you know.
(pushes the intercom)
Send him in.

Melvin enters, and Sylvie stands and kisses him on the cheek.

SYLVIE (CONT'D)
Hey Mel.
(beat)
I really appreciate this.

MELVIN
We're almost at the finish line.

Melvin takes some papers out of his briefcase, and lays them on the desk.

MELVIN (CONT'D)
Just sign here... and here -- And your divorce is final.

139 INT. WILLARD HOTEL ELEVATOR HALLWAY - (WASHINGTON D.C.) - DAY 139

The elevator doors open, as Sylvie is about to get off, Carmen gets on the elevator and the two make eye contact.

SYLVIE
Carmen?

CARMEN
Sylvie?! Look at you.
(hugging Sylvie)
Buzzy and Chico are playing a gig with Sarah Vaughan after the March on Wednesday -- Robert was supposed to come too, but he couldn't get time off from the plant.

SYLVIE
"The Plant" is that what they call the Motown studio?

CARMEN
No, the auto plant, where he works.

Sylvie looks confused.

CARMEN (CONT'D)
Anyway, great to see you.

SYLVIE
Likewise -- please give the guys my best.

Carmen and Sylvie kiss each other goodbye, Carmen enters the elevator and the doors close.

140 HALLWAY 140

Sylvie continues down the hallway looking at the numbers on the room doors. Sylvie knocks on a room door, a couple of BLACK FOLKS pass her before Mona SWINGS THE DOOR OPEN.

MONA SYLVIE

AAH! EEAAH!

The two make the noises that friends make when they haven't seen each other in a long time.

141 EXT. SANDY POINTE BEACH - MARYLAND - MAGIC HOUR 141

Mona and Sylvie sit looking out at the water; They drink bottles of National Bohemian beer. Mona pokes Sylvie to get her attention. *

MONA *
Hey. *

Sylvie looks over at her. *

MONA (CONT'D)
(smiles mischievously)
Favorite song from Summer?

SYLVIE
"Don't Say Goodnight" by The Valentines...

MONA
1957, now that was a great summer.

SYLVIE
Yeah.

Sylvie takes a swig of beer. *

SYLVIE (CONT'D) *
Why wouldn't he just tell me that he didn't get the job? I would have gone with him anyway. *

MONA
I think that's exactly why he didn't tell you; kinda like you not telling him about being pregnant. Maybe he didn't want you to throw away everything you worked so hard for.

Sylvie looks out at the water, considering Mona’s theory.

MONA (CONT'D)
You know most people never find that kind of love... not even for a summer.
(beat)
It’s, well... extraordinary.

Mona holds up her beer bottle breaking Sylvie's trance.

MONA (CONT'D)
To "extraordinary love."

SYLVIE
(holds up her bottle)
To extraordinary love.

They toast and each take a swig. Sylvie takes one more swig, then stands up and starts removing her clothes.

MONA
What are you doing?

Sylvie shimmies out of her skirt. HEAR Brenda Holoway's "Every Little Bit Hurts." * *

SYLVIE
Surrendering to something larger
than myself.

Sylvie runs into the water wearing just a bra and slip. She dives under. SEE Sylvie splashing and wading around in the water. BACK ON SHORE Mona STANDS, CHEERING her on.

MONA
WOO-HOO!

142 INT. FLAME SHOW BAR - DETROIT - NIGHT - ON ROBERT ON STAGE 142

Holding Mr. Jay's sax. The club is very smoky and very empty. He is backed by a DRUMMER and a BASSIST.

ROBERT
This next tune was inspired by
someone very special to me; It's
called "Retrouvailles."

SEE A FEW PEOPLE get up and leave. Robert looks up at them, then starts to perform a melancholy version of the song.

143 INT. FLAME SHOW BAR - DRESSING ROOM - LATER THAT NIGHT 143

Robert packs up his saxophone. END SONG. HEAR a KNOCK at the door. Robert looks up; Dickie stands in the doorway.

DICKIE
I caught your set tonight.

ROBERT
If you came here to tell me I'm
nothin' without you -- you're too
late; the audience already did it
for you.

DICKIE
I came here -- because I' got
something that belongs to you...

Dickie reaches into his inside jacket pocket, removes an envelope, and lays it on top of the saxophone case.

ROBERT
What's that?

DICKIE
Your share of the royalties.

Robert picks up the envelope and removes a check.

DICKIE (CONT'D)
You can thank Carmen for that; everything I own is in her name, so she threatened to take it all and move back to Puerto Rico if I didn't make things right by you.
(beat)
But -- you deserve it; hell, we both know those tunes are as much yours as they are mine.

DICKIE (CONT'D)
Speaking of tunes, that last one you played, sounds like you still have something to say with your horn.

ROBERT
What difference does it make? Nobody's tryin' to listen.

DICKIE
If you have somethin' to say with your horn, it doesn't matter who listens, it only matters who hears.

144 INT./EXT. MONA'S HOTEL ROOM - HALLWAY - MORNING 144

Mona stands at the door with Sylvie. Sylvie hugs Mona.

SYLVIE
Let's not let so much time go by without bein' in touch, okay?

MONA
Okay.

Sylvie walks down the hall carrying a small suitcase. Just before she reaches the elevator, she turns around...

SYLVIE
Hey -- favorite song for this moment?

MONA
(a beat before; earnestly)
“The Best Is Yet To Come.”

SYLVIE
(nodding in approval)
Yeah...

The elevator arrives and Sylvie gets on.

MONA
See ya kiddo.

Sylvie waves goodbye as the doors close.

CLOSE SHOT - MONA

Halfway out of her hotel room doorway still looking toward the elevator, then she goes back into her room and shuts the door.

145 EXT. AUTO PLANT - DAY 145

As Robert exits the factory, he removes his cap and wipes his forehead, then shoves his cap in his back pocket. Robert’s work friend Ed sidles up and walks with him.

ED
Hey, you catch that Tigers game last night?

ROBERT
No, who’d they play?

ED
(looking behind Robert)
Kansas Cit...

Robert looks over his shoulder. HEAR SYLVIE’S THEME BEGIN.

SEE Sylvie, standing about fifteen feet away.

ROBERT
Hey uh, Ed -- I’ll catch you later.

146 EXT. AUTO PLANT - PARKING LOT - DAY - CLOSEUP - SYLVIE 146

Standing by her car, smiling lovingly at Robert. They walk toward each other, and meet in the middle. MUSIC CONTINUES SOFTLY.

SYLVIE
(surveying his uniform)
So, I guess you never did get to meet Smokey, huh?

ROBERT
Not exactly.

A beat.

SYLVIE
You know that thing you said about wanting me to be happy -- even if it meant you couldn't be a part of my life?

Sylvie puts her arms around him.

SYLVIE (CONT'D)
Well -- what if I can't be happy, unless you're a part of my life?

A beat.

ROBERT
Then...
(beat)
I guess that means we're stuck with each other. *

Sylvie puts her arms around his waist. *

SYLVIE *
What do you wanna do about it?

THEME MUSIC INTENSIFIES. *

HIGH ANGLE - ROBERT & SYLVIE outside of the factory as workers exit for the day. *

FADE OUT.

THE END.